

A THEORETICAL ANALYSIS OF SELECTED SOLO REPERTOIRE
FOR SAXOPHONE BY PAUL BONNEAU

Keith T. Johnson, B.M., M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS

August 2002

APPROVED:

James Riggs, Major Professor and Chair

James Gillespie, Co-Major Professor

Gene Cho, Minor Professor

John Scott, Chair of the Doctor of Musical
Arts Committee, Dean of the
School of Music

C. Neal Tate, Dean of the Robert B.

Toulouse School of Graduate Studies

Johnson, Keith T., A theoretical analysis of selected solo repertoire for saxophone by Paul Bonneau. Doctor of Musical Arts, (Saxophone Performance), August 2002, 118 pp., 98 musical examples, references, 44 titles.

The primary purpose of this dissertation is to provide greater insight into the compositional design of Paul Bonneau's Caprice en forme de valse solo pour saxophone and the Piece Concertante Dans L'Esprit "Jazz" pour saxophone alto et piano through a detailed analysis of the pieces. Paul Bonneau's Caprice en forme de valse is a major work for saxophone. It has been referred to as one of the most technically demanding works in the classical saxophone repertoire. In addition, the Caprice has been transcribed for the flute, clarinet and bassoon. In fact, the Caprice has been designated as "one of the most musically cohesive unaccompanied works written for any wind instrument." Bonneau's Piece Concertante Dans L'Esprit "Jazz" is also an important work in the repertoire due to its high degree of virtuosity and unique fusion of traditional classical and jazz elements.

The analysis process focuses initially on the fundamental elements of music. Each analysis begins with an outline and description of the formal design of the piece. Major sections and their various subdivisions are detailed specifically. The tonal organization of the piece is presented. Large scale tonal areas are identified along with detailed discussions pertaining to specific harmonic structures. Due to the nature of the harmonic content of the pieces, standard contemporary chord symbol nomenclature is used. A table detailing various chord types and their associated symbols is provided. Information regarding the character and construction of Bonneau's melodies is presented. Items pertaining to melody include the use of step progressions, the variation principle, canonic effects and sequence. Basic rhythmic characteristics are outlined, as well. In addition to items related to the harmonic, melodic and rhythmic organization of pitches, other aspects of the music such as texture, articulation, dynamics and tessitura are integrated into the analytical discussion. Specific comments regarding the application of analytical conclusions to performance practice are presented following the analysis of the pieces.

ACKNOWLEDGMENTS

To my Major Professor Jim Riggs, Dissertation Committee Members James Gillespie and Gene Cho, and the Doctor of Musical Arts Committee Chair, John Scott, and Christopher Glenn at Kinkos

and

To my Parents, Neal and Sandra Johnson

TABLE OF CONTENTS

	Page
LIST OF MUSICAL EXAMPLES	iv
Chapter	
1. INTRODUCTION	1
Purpose	
Literature Review	
Paul Bonneau: Brief Biographical Sketch	
Overview of Bonneau's Works for Saxophone	
2. ANALYSIS OF THE <u>Caprice en forme de valse</u>	10
Form/Tonal Design	
Melodic Structures	
Rhythmic Characteristics	
Dynamics, Articulation and Tessitura	
Summary of the Analysis of the <u>Caprice en forme de valse</u>	
3. ANALYSIS OF THE <u>Piece Concertante Dans L'Esprit "Jazz"</u>	40
Form/Tonal Design	
Harmonic Organization	
Melodic Structures	
Thematic Interrelationships	
Common Intervallic Constructions and Interrelationships	
Rhythm	
Other Aspects of Sound: Dynamics, Articulation, and Texture	
Summary of Analysis of <u>Piece Concertante Dans L'Esprit "Jazz"</u>	
4. APPLICATION OF ANALYTICAL PRINCIPALS TO PERFORMANCE	78
<u>Caprice en forme de valse</u>	
<u>The Piece Concertante Dans L'Esprit "Jazz"</u>	
Concluding Statement	
APPENDIX A	99
APPENDIX B	100
APPENDIX C	102
APPENDIX D	105
BIBLIOGRAPHY	108

Table of Musical Examples

- Example 2.1. mm. 1-4. C# major tonic sonority with added ninth in the A theme.
- Example 2.2. mm. 5-8. Dominant functioning sonorities in the A theme.
- Example 2.3. mm. 25-28. Dominant functioning sonorities in the B theme.
- Example 2.4. mm. 59-66. Implied harmonic structure in the C theme created by three and four note arpeggiated grace note groupings.
- Example 2.5. J. S. Bach/arr. Jean Marie Londiex - Suite Number III pour saxophone seul, Sarabande, mm. 5-8.
- Example 2.6. mm. 81-82. E lydian-mixolydian scale.
- Example 2.7. mm. 90-92. Implied dominant harmony emphasized through rhythmic placement of chord tones on strong beats within a chromatic scalar passage.
- Example 2.8. mm. 177-184. Extended sixty fourth note arpeggiations on ninth chords.
- Example 2.9. mm. 209-215. Whole tone pattern beginning and ending on the dominant pitch.
- Example 2.10. mm. 1-6, 17-24. Stepwise melodic patterns in the A theme.
- Example 2.11. mm. 25-29. Stepwise chromatic motion in the B theme.
- Example 2.12. mm. 45-47. Stepwise chromatic descent in the B theme.
- Example 2.13. mm. 59-64. Stepwise descending pattern in the C theme.
- Example 2.14. mm. 83-88. Variation on the C theme incorporating a stepwise melodic descent.
- Example 2.15. mm. 185-193. Chromatic stepwise melodic figures employing contrary motion.
- Example 2.16. mm. 93-98. Variation on the D theme.
- Example 2.17. mm. 29-32, 37-40. Encircling of chord tones through upper and lower neighbor figures in Bb and C major.
- Example 2.18. mm. 101-103. Grace note figures involving major and minor thirds.
- Example 2.19. mm. 7-8, 15-16. Transitional passages involving diminished and dominant ninth patterns.
- Example 2.20. mm. 127-130, 135-138, 173-177, 209-215. Symmetrical patterns found in transitional passages.
- Example 2.21. mm. 1-8. Ascending and descending patterns in the A theme.
- Example 2.22. mm. 237-240. Final use of echo effect.
- Example 2.23. mm. 231-234. Prolonged trill on dominant pitch immediately following the climactic point of the piece.
- Example 2.24. mm. 1-2. Interval of a twelfth separated by one measure.
- Example 2.25. m. 45 Two octaves and a major second separated by one and a half beats.

Example 2.26. m. 65. Two octaves and a major second separated by only two grace notes.

Example 2.27. m. 75. Two octaves and a perfect fourth directly adjacent to one another.

Example 3.1. mm. 1-16. A theme.

Example 3.2. mm. 17-36. B theme.

Example 3.3. mm. 59-62. C theme.

Example 3.4. mm. 71-74. D theme.

Example 3.5. mm. 159-162. E theme.

Example 3.6. mm. 163-166. Contrasting phrase in the E theme.

Example 3.7. mm. 243-250. F theme.

Example 3.8. mm. 259-266. Transitional melodic elements.

Example 3.9. mm. 19-20. Chromatic planing of minor/ major seventh sonorities.

Example 3.10. mm. 374-375. Major triads over bass notes a major third below.

Example 3.11. m.10. Chord Cluster.

Example 3.12. mm. 152-153. Arpeggiation forming a Db13(#11#9b9).

Example 3.13. mm. 154-156. Parallel planing of dominant seventh sharp nine chords on the E theme.

Example 3.14. m. 330. Combined tritones forming a diminished sonority.

Example 3.15. mm. 405-406. Whole tone cluster.

Example 3.16. m.182. Polychords. Major seventh chords over major triads a semitone above.

Example 3.17. mm. 117-118. Concert C major melodic material in the saxophone and right hand of the piano over a concert Db7 sonority.

Example 3.18. mm. 84-95. Polytonality. Simultaneous presentation of three key areas.

Example 3.19. C major scale, C major pentatonic scale, A blues scale.

Example 3.20. Eb major scale, Eb major pentatonic, C blues scale

Example 3.21. mm. 11-15. Chromatic scales in the context of diminished patterns.

Example 3.22. mm. 200-201 Octatonic/ Diminished Scale.

Example 3.23. mm. 1-2. Motive one in the A theme.

Example 3.24. m. 27. Motive one in the B theme.

Example 3.25. mm. 19-20 Variant of motive one in the B theme.

Example 3.26. mm. 59, 63. Motive one in the C theme.

Example 3.27. mm. 189, 193. Motive one in the piano accompaniment to the E theme.

Example 3.28. mm. 374-377. Motive one in the piano solo.

Example 3.29. m. 438. Motive one in the final phrase of the piece.

Example 3.30. m. 4-5. Motive two in the A theme.

Example 3.31. mm. 7-8. Motive two in rhythmic diminution in the A theme.

Example 3.32. mm. 192, 194, 195 and 196. Motive two in the E theme.

Example 3.33. mm. 14-15. A chromatic version of motive two can be found at the end of the A theme.

Example 3.34. m. 20. Motive two in the B theme.

Example 3.35. mm. 73-74, 59-60, 243-246. Interrelationship of melodic materials between the C, D and F themes.

- Example 3.36. mm. 67-70. Motive two melodically outlining a diminished sonority .
- Example 3.37. m.159. Opening minor third interval of the E theme.
- Example 3.38. mm. 318-343. Melodic sequence by minor thirds containing E, D and F theme elements.
- Example 3.39. mm. 73-74. Tritone intervals in the D theme.
- Example 3.40. mm. 143-146. Minor third interval between the piano and saxophone.
- Example 3.41. mm. 73-74. Tritone interval between the piano and saxophone.
- Example 3.42. mm. 147-150. Right and left hands of the piano separated by a minor third interval.
- Example 3.43. mm. 358-361. Right and left hands of the piano separated by a tritone interval.
- Example 3.44. mm. 143-144. Minor third ascent present in chord root movements.
- Example 3.45. mm. 45-46. Major triads progressing by tritone intervals.
- Example 3.46. mm. 197-202. Canon involving a one beat rhythmic displacement between the piano and saxophone, based on the E theme.
- Example 3.47. mm. 283-284. Syncopations highlighted by accents.
-
- Example 4.1. mm. 17-24. Decrescendo coinciding with a melodic stepwise descent.
- Example 4.2. mm. 25-48, 123-146. Terraced dynamics coinciding with a step progression in the B theme and its variation.
- Example 4.3. mm. 177-184. Echo effect.
- Example 4.4. mm.159-166. Short transitional theme announcing the return of the C# major tonality.
- Example 4.5. mm.197-198. Arpeggiation of the tonic sonority in C# major.
- Example 4.6. mm. 246-247. Leading tone to tonic melodic movement.
- Example 4.7. mm. 223-225, 242-245. C# major and pentatonic scalar runs.
- Example 4.8. mm. 209-215. Whole tone pattern beginning and ending on the dominant pitch.
- Example 4.9. mm 205-231. Gradual increase in technical virtuosity in the coda section leading up to the F3 in measure 231.
- Example 4.10. mm. 205-208, 221-222, 231, 242-245. Extreme contrasts in range coinciding with decreases in rhythmic proximity, in the coda.
- Example 4.11. mm 25-56. Articulation markings defining the melody in the B theme.
- Example 4.12. mm 59-66, 83-90. C theme designated by tenuto markings within the context of a technical variation.
- Example 4.13. mm 7-8, 15-16. Change of articulation for the purpose of highlighting the melodic framework in the A theme.
- Example 4.14. mm. 37-54. Simultaneous presentation of A and B themes.
- Example 4.15. mm. 1-3. Raised second to major third scale degree resolutions in the A theme.
- Example 4.16. mm. 17-28. Raised second to major third scale degree resolutions in the B theme.

Example 4.17. mm. 59-62. Raised second to major third scale degree resolutions in the C theme.
Example 4.18. mm. 63-67. Ascending melodic sequence by a minor third interval.
Example 4.19. mm.84-85. Accents and staccato markings added to highlight syncopation.
Example 4.20. mm. 283-290. Accents highlighting a hemiola rhythm.
Example 4.21. mm.353-358.
Example 4.22. mm.353-358. Combined syncopations in the piano and saxophone.
Example 4.23. mm. 303-310. Staccato and slur combinations.
Example 4.24. mm. 81-85. Tenuto markings emphasizing rhythmic syncopation.

A THEORETICAL ANALYSIS OF SELECTED REPERTOIRE FOR SAXOPHONE

BY PAUL BONNEAU

CHAPTER ONE: INTRODUCTION

Purpose

The primary purpose of this dissertation is to provide greater insight into the compositional design of Paul Bonneau's *Caprice en forme de valse* and the *Piece Concertante Dans L'Esprit Jazz* through a detailed analysis of the pieces. Each analysis will begin with an outline and description of the formal design of the piece. Major sections and their various subdivisions will be detailed specifically. The tonal organization of the piece will be presented. Large scale tonal areas will be identified along with Bonneau's use of various scales and chordal structures. Due to the nature of the harmonic content of the pieces, standard contemporary chord symbol nomenclature will be used. A table detailing the various chord types and their associated symbols is provided in Appendix A. Information regarding the character and construction of Bonneau's melodies will be presented. Items pertaining to melody include the use of step progressions, the variation principle, canonic effects and sequence. Basic rhythmic characteristics will be outlined, as well. In addition to items related to the harmonic, melodic and rhythmic organization of pitches, other aspects of the music such as texture, articulation, dynamics and tessitura will be integrated into the analytical discussion.

Specific application of analytical results to performance will be presented following the analyses. This chapter is designed to provide the essential connection between analytical conclusions and performance practice.

Literature Review

William Gora's dissertation, *An Annotated Bibliography of Selected Materials Relative to the History, Repertoire, Acoustics and Pedagogy of the Saxophone*, presents general information regarding pedagogical materials and repertoire for the classical saxophonist. Bonneau's *Caprice* is mentioned in a brief paragraph in the repertoire section of this dissertation. General comments pertaining to level of difficulty, melodic contour and articulation are mentioned. Gora refers to the *Caprice* as one of the most technically demanding works in the repertoire.¹ Comments regarding the works of Paul Bonneau in the Gora dissertation are limited to this single paragraph pertaining to the *Caprice* only.

Clarence Stuessy's dissertation, *The Confluence of Jazz and Classical Music From 1950 To 1970* presents valuable information regarding the analysis of works containing jazz elements. Stuessy's analysis techniques include the use of contemporary chord symbol nomenclature similar to that which will be used in the analysis of Bonneau's works. In his conclusion, Stuessy refers to the barriers that exist between jazz and classical styles. He notes that many musical listeners have been conditioned by the music education establishment to segregate between jazz and classical music. He emphasizes the necessity of a more open frame of reference when studying or listening to music that contains elements taken from both styles.²

¹ William Alan Gora, *An Annotated Bibliography of Selected Materials Relative to the History, Repertoire, Acoustics and Pedagogy of the Saxophone*, (Coral Gables, FL: University of Miami, 1975), 50.

² Charles Joseph Stuessy, *The Confluence of Jazz and Classical Music From 1950-1970*, (Rochester, NY: Eastman School of Music, 1977), 460-462.

Brief background information regarding the composer and his works is presented by Jean-Marie Londiex in his *125 ans de Musique pour Saxophone*. In his biography of the famous virtuoso saxophonist, Marcel Mule, Eugene Rousseau notes that Bonneau honored his colleague, Mule, by dedicating all four of his saxophone works to him. An excellent biographical sketch of Paul Bonneau is presented in Reuben and Naomi Musiker's *Conductors and Composers of Popular Orchestral Music*.

Charles Nadashny's master thesis, *The Influence of Jazz in Works for the Saxophone by Darius Milhaud and Paul Bonneau* presents analytical information regarding Bonneau's *Concerto pour saxophone alto et orchestre*. The analysis is very general in terms of design and content. Information regarding the form, harmony, melody and rhythm is presented in a short five page summary. Specific intervallic content in harmonic and melodic structures is not discussed in detail. Rather than attempting to describe melodic and harmonic structures of the *Concerto* and how they relate to the structural organization and unification of the work, the analysis is limited to general descriptions such as the characterization of melodies as lyrical, lively, declamatory or song-like in nature.³ Also, information regarding harmonic structures is limited to general mention of key areas and a few isolated chord progressions. Much mention is made of where the piano and saxophone each have the melody in the piece. This is a helpful item for performers. Regarding rhythm, syncopation is mentioned, but not specifically described. Very little information is provided regarding other aspects of sound such as articulation, dynamics and instrumental tessitura. In his thesis, Nadashny provides pictorial characterizations or images which are associated with the melodic character of

³ Charles Enoch Nadashny, *The Influence of Jazz in Works for Saxophone by Darius Milhaud and Paul Bonneau*, (Long Beach, CA: California State University, 1990), 29-30.

the third movement. These include images of French country festivals and cobblestone streets full of peasants in colorful attire. Such characterizations are intended to provide a basic aesthetic reference only. The Nadashny thesis is not designed as a detailed theoretical analysis of representative works by Bonneau. Rather, of Bonneau's works, it contains a general overview of only the Concerto.

There is a need for a detailed study of representative works by Bonneau. The Concerto has not been recorded to date. According to the performance difficulty index provided by the publisher, Leduc, it is not as technically demanding as either the Caprice or the Piece Concertante. A recording of the Piece Concertante exists by Lattanzi Iacopini. As will be demonstrated in the analysis, the Piece Concertante contains harmonic and melodic elements which create a high degree of structural unification within the piece. Of Bonneau's works, the Caprice is the most recorded and performed and has been referred to as one of the most musically cohesive unaccompanied works written for any wind instrument.⁴ The present dissertation will provide specific analytical details regarding the compositional style and construction of representative works for saxophone by Paul Bonneau.

Paul Bonneau

Paul Bonneau was born on September 14, 1918, at Moret sur-le-Loing, France. He is commonly regarded as one of the leaders of the French style of light music.⁵

Bonneau received his musical training at the Paris Superior National Conservatory of Music between 1932 and 1945. While attending the conservatory, Bonneau received a number of honors including a first prize in harmony in 1937, a first prize for fugue in

⁴ Jamal Rossi, *Caprice*, Liner notes from recording, Open Loop, 16.

⁵ Reuben and Naomi Musiker, *Conductors and Composers of Popular Orchestral Music. A Biographical and Discographical Source Book*, (Westport, CT: Greenwood Press, 1998) 29.

1942 and a first prize in composition in 1945. Upon graduating from the conservatory he embarked upon a career as a conductor, arranger and composer. Beginning in 1944, he was employed as a composer and conductor for the Radio Defusion Francaise. He continued in this position until the end of his career in the 1980s. Additionally, he was a director of music for the army in 1945 and a musical director of operettas and comedies at the Chatelet Theater in Paris and various other theaters in the provinces. During his career Bonneau conducted more than 1,300 concerts in Europe and in North and South America.⁶

Bonneau composed a number of works for orchestra, various operettas, songs, arrangements and more than 50 film scores. In 1944 the Radio Defusion Francaise recorded his composition Westminster Chimes. This piece was to become his most famous work and served to launch his career. Many other light classical orchestral pieces were performed and recorded by the Radio Defusion Francaise. Notable among these are a Frenchman in New York, written in memory of George Gershwin, The Riviera Suite, Sparrows of Paris and the Schoen Brunn Waltz. Among the more serious classical compositions, perhaps the most famous are his Overture for a Tragedy and Rhapsody for Piano and Orchestra. Among his light opera scores, most notable are those which he wrote in collaboration with Frances Lopez for the Parisian Temple of Light Opera. Best known among these are the Singer of Mexico, The Golden Fleece, The Mediterranean Sea and The Musketeers Volga. Bonneau composed 18 light operas.

Beginning in 1958 Bonneau began serving as conductor for the Light Symphonic Orchestra of Paris. A number of recordings were made by this orchestra for the Ducretet Record Company. His arrangements for the Radio Defusion Francaise female

choir became highly successful and resulted in appearances on American television in the

⁶ Adrian Gaster, ed., International Who's Who in Music and Musicians Directory, Ninth Edition, (Cambridge: International Who's Who in Music, 1980), 80.

early 1960s.⁷ Among his best known recordings are World Landscapes which featured music by the French composer Pierre Duclos, Great French Light Opera Review, The Famous Great Operatic Arias and the Overtures and Music of Famous Operatic Ballets. Bonneau died at Conflans St. Honoring on July 8, 1995.

Overview of Bonneau s Works for Saxophone

Bonneau composed four works for solo saxophone. These are the Suite Pour Saxophone Alto et Piano, 1944, the Concerto pour Saxophone Alto et Orchestre, 1944, the Piece Concertante Dans L Esprit Jazz Pour Saxophone Alto et Piano, 1944 and the Caprice en forme de valse solo pour saxophone, 1950.

Three of these works are transcribed for other instruments. The Caprice en forme de valse has been transcribed for flute, clarinet and bassoon. The Suite has been transcribed for clarinet and trumpet. The Piece Concertante has been transcribed for flute. The differences between the transcriptions are minimal and involve slight changes in articulation to facilitate the idiomatic requirements of the instruments.

Of the four pieces, the most recorded is the Caprice en forme de valse. The Caprice has been recorded by Marcel Mule, Eugene Rousseau, Harvey Pittel, Jamal Rossi, Mark Waters, Todd Oxford and Alfred Gallodoro. A bassoon recording of the Caprice en forme de valse by Christopher Millard also exists. The Suite has been recorded by Daniel Deffayet and Fred Hemke. The Piece Concertante has been recorded by Lattanzi Iacopini.

⁷ Musiker, op. cit., 30.

The Suite

The Suite is a collection of four movements: 1. Improvisation , 2. Dance Des Demons , 3. Plainte , 4. Espieglerie . This piece presents only minor technical challenges. However, a variety of time signatures, tempo markings, dynamics and articulations serve to create interest. No less than 14 tempo markings exist in the first movement which is only 21 measures long. The second movement marked Anime contains dance like rhythms in a 6/8 meter. The third movement is marked Lent et expressif. The 3/2 meter and slow tempo provide for long phrases and a great deal of breath control is required. The finale marked Vif has a three part form. Outer sections contain a number of sixteenth notes. The middle section makes use rubato.

The Concerto

The Concerto is generally not considered a major work. It is not as technically demanding as the Piece Concertante or the Caprice. It is not commonly performed and to date has not yet been recorded. The Concerto is a relatively short piece, considering the genre, requiring only approximately 13 minutes to perform. The first movement is traditional in terms of formal design and harmonic structure. The exposition, development, recapitulation and coda sections are clearly delineated. Linear sixteenth note runs and pentatonic melodic patterns permeate the texture. The second movement contains the presentation of two lyrical melodies at a moderately slow tempo. The themes in the second movement are often exchanged between the saxophone and piano. The second theme is quite expansive and makes use of the entire range of the saxophone. The third movement is presented in a 2/4 meter at a fast allegro tempo. It involves a number of syncopations and rhythms written over the bar line. It contains a short

cadenza which makes use of glissandi melodic patterns based on dominant seventh harmonies. While the first movement is harmonically traditional, the second and third movements involve elements such as polychords, extended harmonies and a brief period of bitonality.⁸

The Caprice en forme de valse

Technical problems encountered in the Caprice en forme de valse include wide interval leaps, highly varied articulations, extensive thirty second note runs and passages which accompany themselves, much in the manner of the unaccompanied suites of J. S. Bach, through the use of wide ranging arpeggiations and grace note figures. Additionally, a great number of tempo changes and dynamic contrasts are indicated.

The Piece Concertante Dans L Esprit Jazz

The Piece Concertante is the most heavily jazz influenced of all of Bonneau's works for saxophone. It includes melodic elements derived from the blues scale which result in the use of lowered third, lowered fifth and lowered seventh chromatic pitches and a great number of sophisticated harmonic techniques. Among these are the use of extended harmonies, altered dominant chords, chordal planing, symmetrical harmonic constructions such as whole tone sonorities and chords based on the octatonic scale, polychords, bitonality and polytonality. Additionally, the Piece Concertante is organized both melodically and harmonically around the intervals of the minor third and tritone.

Special Note Regarding Transposition

In the examples that follow, the saxophone part included in the score sounds a major 6th lower than written. In chapter two, examples provided of the Caprice are described and written in the transposed key of the Eb alto saxophone. In chapter three, in

⁸ Nadashny, Op. Cit., 33.

the musical examples taken from the Piece Concertante, concert keys are placed in parentheses adjacent to the Eb alto saxophone part. References to key areas in the analysis of the Piece Concertante, will be made in terms of concert pitch.

CHAPTER TWO: ANALYSIS OF THE CAPRICE EN FORME DE VALSE

Form/Tonal Design

In terms of formal design, the Caprice en forme de valse is divided into four main sections. (See Appendix C for overview of formal design.) The first section, which could be referred to as an exposition, begins at measure one and lasts through measure eighty two. In this section the four main themes are presented. Each theme group can be divided into several sections due to repetition and/or transposition of thematic material. Often, no transitional material exists between themes. For example, this is the case between the A and B, and C and D themes.

The section marked with a double bar line, beginning at measure 83, is developmental in nature. Here, themes are presented in varied forms which generally feature increased levels of technical virtuosity.

At measure 159 through 184, a new theme is presented which reintroduces the original key of C# major. The sweeping lyrical nature of this section contrasts distinctly with the surrounding material. The contrast in style and the return to the tonic key underscore the transitional nature of this section.

A recapitulation of primary thematic materials, presented mainly in the original C# major tonality, occurs beginning at measure 185. A theme material is presented in measures 185 through 196, B theme material in measures 201 through 204 and D theme material is presented in measures 197 through 200.

In accordance with the traditional coda concept, material in measures 205 through the end of the piece reinforces the original tonality of C# major.

In addition to tonality and thematic design, theme groups are often articulated by changes in tempo. They also often end with *ritenutos* or *ritardandos* and occasionally, *accelerandos*. For example, the A theme is marked *presto* at measure one and ends with a *molto ritenuto* at measures 22 through 24. The B theme is marked *a tempo meno mosso* increasing in tempo to *presto* at measure 41 and concluding with a *molto ritenuto* at measures 55 through 56. The transitional section at measures 57 and 58 is marked *moderato* and ends with a *ritenuto*. The tempo marking for the C theme group, beginning at measure 59, is *tempo di valse rubato*. The C theme ends with an *accelerando* into the D theme at measures 67 through 68. The D theme begins *a tempo*, includes several *ritenutos* followed by a *tempo* and concludes at measure 82 with a *rallentando*.

In terms of formal design, the *Caprice en forme de valse* could be considered somewhat traditional. The formal concepts used in the piece are related to traditional sonata form principles. The piece begins with an exposition of thematic materials. This section is followed by the development of those thematic materials through the variation principle. This is followed by a recapitulation of three of the four themes in the original key of C# major and finally a coda like section which reinforces the tonic sonority. Sections are clearly articulated through a variety of means. The means of formal articulation range from variety of melodic design, to change of harmony, to change of tempo, to change of dynamic level, to clearly marked double bar lines.

Melodic Structures

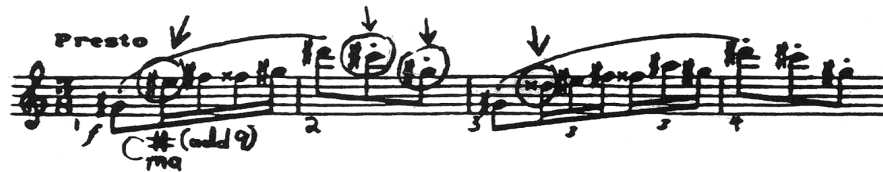
Melodic Use of Scalular and Implied Harmonic Constructions

Paul Bonneau employs a variety of scale types in the Caprice. Additionally, a variety of chord types are outlined in vertical melodic structures. The initial two measure melodic fragment outlines a C# major triad with an added ninth. A four note chromatic scale is used to connect the third and fifth chord members. This figure is then repeated in

measures three and four with additional chromaticism spanning between the lowered third and sixth scale degrees.

Example 2.1. mm. 1-4. C# major tonic sonority with added ninth in the A theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In measure five, a similarly arranged melodic fragment outlines the dominant sonority, G#7. This is followed by chromatic sixteenth note figures in measures seven and eight which outline a B#dim7 chord. B#dim7 functions as viio7 in C# major and is therefore a continuation of the dominant harmony.

Example 2.2. mm. 5-8. Dominant functioning sonorities in the A theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.

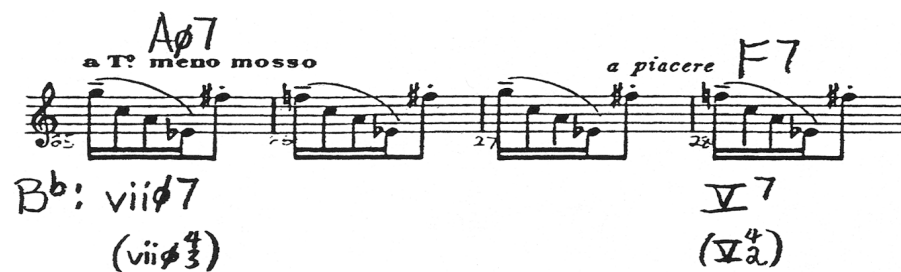


While the A theme begins with an emphasis on the tonic sonority and ends on the dominant, the B theme does just the opposite. Measures 25 through 28 contain sixteenth

note figures which outline two dominant functioning sonorities. These sonorities are A half dim7 (viiø7 in Bb major) and F7 (V7 in Bb major).

Example 2.3. mm. 25-28. Dominant functioning sonorities in the B theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The B theme then ends with a two and a half measure sixteenth note pattern containing neighbor tone figuration centering around the tonic triad chord members, Bb, D and F. The final measure of the B theme contains a descending Bb major pentatonic scale. Following this, the B theme is transposed in measures 33 through 40, up a whole step to C major, then up another whole step to D major beginning in measure 41. The C and D themes contain variety of triads and seventh chords outlined by three and four note arpeggiated grace note groupings. The following harmonic analysis of measures 59 through 66 contains a number of these sonorities.

Example 2.4. mm. 59-66. Implied harmonic structure in the C theme created by three and four note arpeggiated grace note groupings.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.

T? di Valse rubato

C: I (♭4) iii⁷ vi⁷ V⁷_{sus} V⁺

G: V⁷/V ii V¹³/V V¹³/V V¹³/V

G: V⁷/V vi⁷ ii V¹³/V I

Passages such as this enable the solo instrument to provide its own harmonic background or, in effect, to accompany itself. This compositional technique is in the tradition of the unaccompanied suites of J. S. Bach. Note the implied harmonic structures present in Londiex's transcription of Bach's third cello suite.

Example 2.5. J. S. Bach/arr. Jean Marie Londiex - Suite Number III pour saxophone seul, Sarabande, mm. 5-8.

B^b: p iii V/V V⁷/V V⁴/ii vii⁰⁷/V f V mp

Measures 81 and 82 contain two descending scales in a grace note sixteenth pattern. The main upper notes form a descending E mixolydian scale. The lower grace notes form a scale which could be considered either the ascending form of the B melodic minor scale or an E lydian- mixolydian scale, which is a mixolydian mode with a raised fourth scale degree. The end of measure 82 contains an E9 sonority in an ascending grace note figure.

Example 2.6. mm. 81-82. E lydian-mixolydian scale.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Beginning in measure 83, Bonneau employs a high degree of virtuosity in a variation on the C theme. This section employees a variety of scale and chord types in highly technical thirty second note runs and arpeggiations. Measures 83 through 84 contain the Bb major pentatonic scale. Measure 85 through beat one of measure 86 contains the Eb major pentatonic scale. Measure 88 contains pitches forming a G9 chord. Measure 89 contains three harmonies including a Dmi7 on beat one, a C9sus on beat two and a C13 (b9) on beat three.

Harmonic structures are not only found in the context of arpeggiations, but also are emphasized through rhythmic placement of chord members on strong beats within scalular passages. Beat one of measure 90, beat one of measure 91 and the last note of measure 92 together form an F7 which functions as the dominant sonority in the key of Bb major. This takes place within the context of a highly chromatic linear passage.

Example 2.7. mm. 90-92. Implied dominant harmony emphasized through rhythmic placement of chord tones on strong beats within a scalar passage.

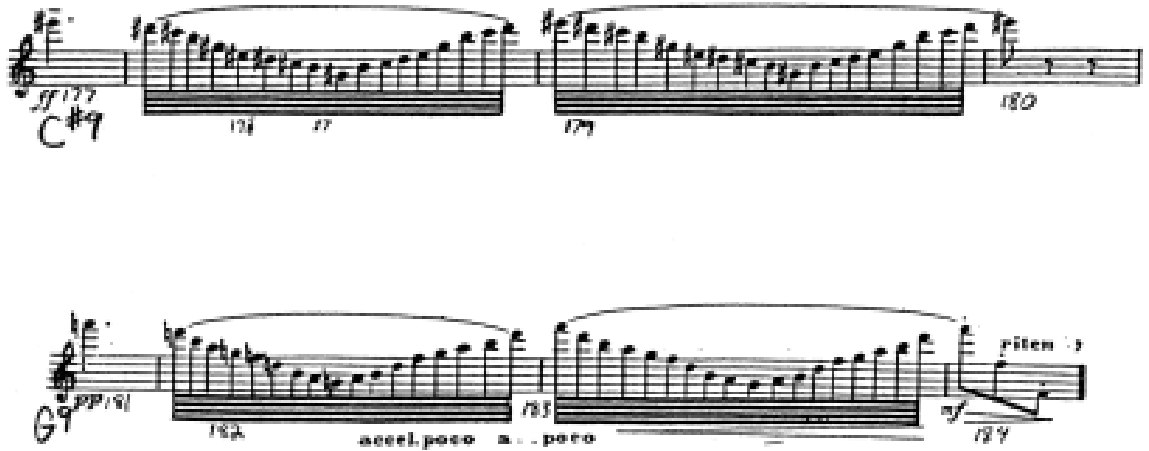
Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The variation on the B theme, beginning in measure 123, makes use of descending sixty fourth note scales between beats one and two, which fill in gaps between intervals of a ninth and tenth. This pattern continues through measure 126. Similarly, beginning in measure 131 a descending thirty second note run on the C major scale occurs. This continues through measure 134. Finally, measures 139 through 142 contain descending and ascending thirty second note runs on the D major scale. Measures 177 through 184 are of special note due to their highly virtuosic nature. Measures 177 through 180 contain an extended sixty fourth note, descending and ascending arpeggiation which outlines a C#9 chord. Measures 182 through 184 contain a similar sixty fourth note arpeggiation a tritone away on a G9 chord. Both of these sonorities contain the same tritone. In the C#9 chord, it is the diminished fifth, E#-B, in the G9 chord, the augmented fourth, F-B. Due to this similarity in basic intervallic content, these two sonorities are able to function as substitutes for one another.

Example 2.8. mm. 177-184. Extended sixty fourth note arpeggiations on ninth chords.

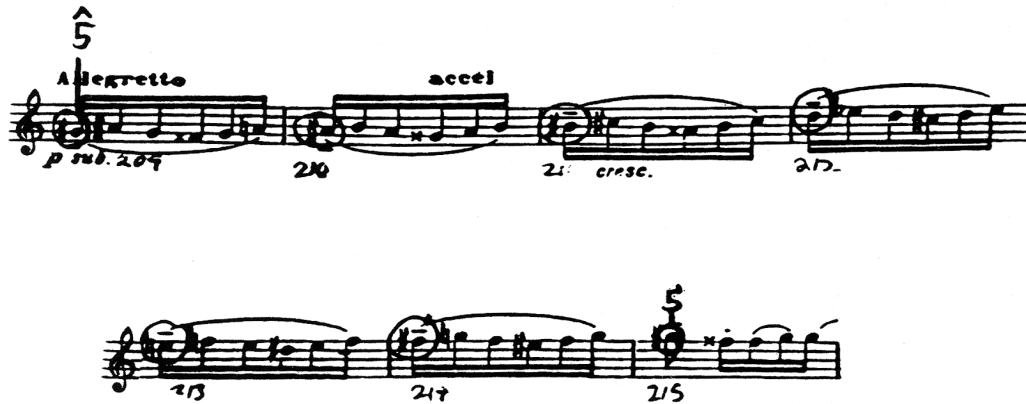
Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



A fairly unique pattern is used in measures 209 through 215. All of the notes occurring at the beginnings of the measures cumulatively form a whole tone scale. The first and last notes of this whole tone scale are the dominant pitch, G#, which further reinforces the tonic/dominant alternation in this final section of the piece.

Example 2.9. mm. 209-215. Whole tone pattern beginning and ending on the dominant pitch.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



A leading tone to tonic relationship is present in the B# to C# slur occurring at the end of measure 216 to the downbeat of measure 217. This combined with the C# major scales present in measures 219 through 220 and 223 through 224, the elongated trill on the G# in measures 231 through 234, the final presentation of the A theme in C# major in measures 237 through 240, the descending C# major pentatonic scale in measures 242 through 245, and the final three notes, which are C#s, the first two of which have leading tone B# grace notes, further reinforces the C# major tonality in the coda section.

Stepwise Melodic Movement/Step Progressions

Many of the melodies in the Caprice involve stepwise movement. These patterns usually take place over the span of several measures. The A theme involves a descending chromatic stepwise movement from E# in measure one to D# in measure five. An additional stepwise descent occurs between the C# and G# in measure four and the B# and F# in measure six. Transpositions of the A theme involve similar stepwise

movements. In measures 17 through 24, where the A theme has been transposed to Bb major, a stepwise chromatic descent can be seen from the D in measure 17 to the B natural in measure 23. Also, the Bb and F on beats two and three of measure 20 descend by step to the A and Eb occurring on beats two and three of measure 22.

Example 2.10. mm. 1-6, 17-24. Stepwise melodic patterns in the A theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Beginning at measure 25 the B theme also incorporates stepwise chromatic motion. The motion is between the sixth and fifth scale degrees in the key of Bb major and emphasizes beats one and three of the waltz rhythm. This chromatic stepwise motion is transposed to the key of C major beginning in measure 33 and D major beginning in measure 41.

Example 2.11. mm. 25-29. Stepwise chromatic motion in the B theme.

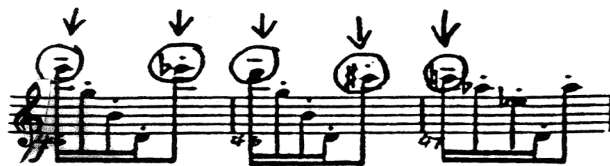
Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Measures 45 through 47 contain a five note, stepwise, chromatic descent from E to C.

Example 2.12. mm. 45-47. Stepwise chromatic descent in the B theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The C theme involves diatonic stepwise descending patterns, in C major, which fill in the interval between the E, occurring on beat three in measure 59 and the G, occurring on beat three of measure 64. This pattern involves notes occurring on beat three and beats two and three in measures grouped in pairs. This rhythmic emphasis further highlights the waltz style. Specifically, the notes involved are E3, D3 and C3 in measures 59 through 60; C3, B2 and A2 in measures 61 through 62; and B2, A2 and G2 in measures 63 through 64.

Example 2.13. mm. 59-64. Stepwise descending pattern in the C theme.

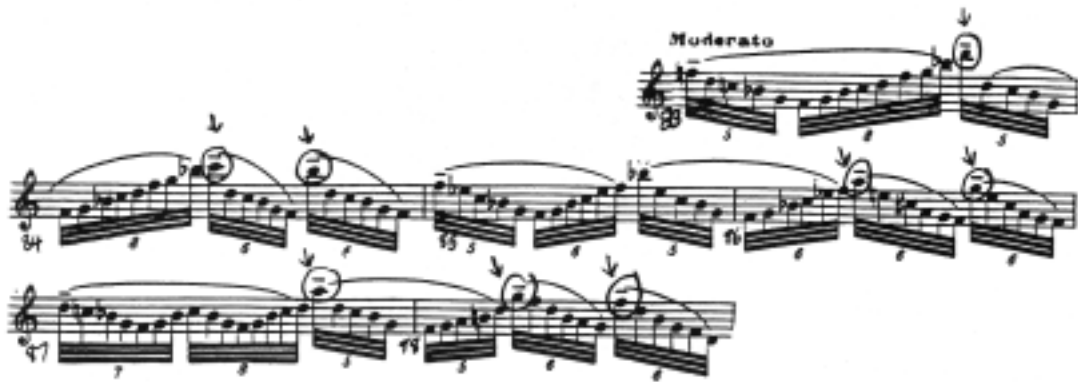
Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The variation on the C theme beginning in measure 83 contains the same stepwise motion, transposed to the key of Bb, within a highly technical context.

Example 2.14. mm. 83-88. Variation on the C theme incorporating a stepwise melodic descent.

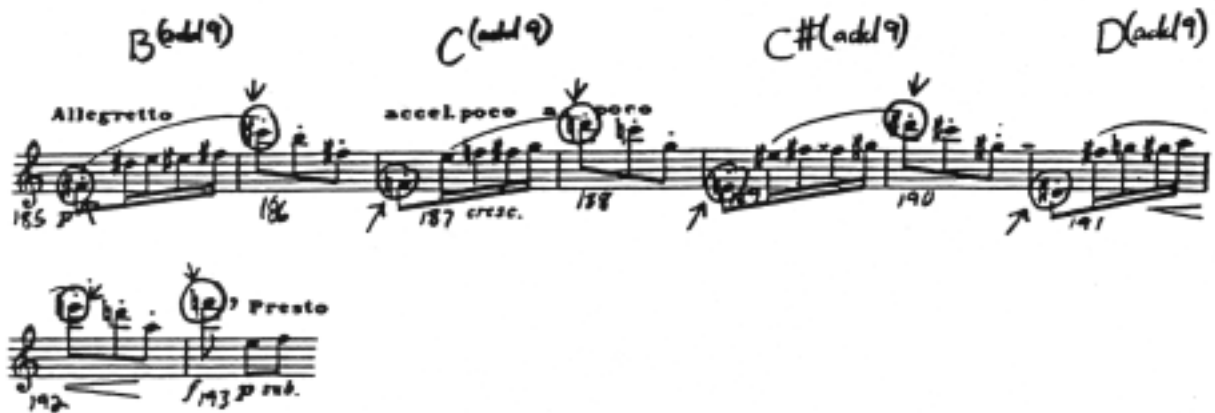
Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Measures 185 through 193 contain figures based on the A theme which incorporate contrary motion. A descending chromatic bass line occurs from the F# in measure 185 to the D# in measure 191. At the same time, the upper notes of the A theme are transposed upward by half step from the key of B major in measures 185 and 186, to C major in measures 187 and 188, to C# major in measures 189 and 190, to D major in measures 191 and 192.

Example 2.15. mm. 185-193. Chromatic stepwise melodic figures employing contrary motion.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Variation Principle

When developing thematic material, Bonneau makes use of the variation principle. The first use of this principle occurs in measures 83 through 92. Bonneau presents a variation on the C theme transposed down a whole step to Bb major. Within this highly technical thirty second note passage the basic melodic notes of the C theme are made readily apparent through the use of tenuto markings. (See example 2.14.)

A variation on the D theme follows in measures 93 through 98. The D theme is transposed to the key of Bb and presented in inversion.

Example 2.16. mm. 93-98. Variation on the D theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



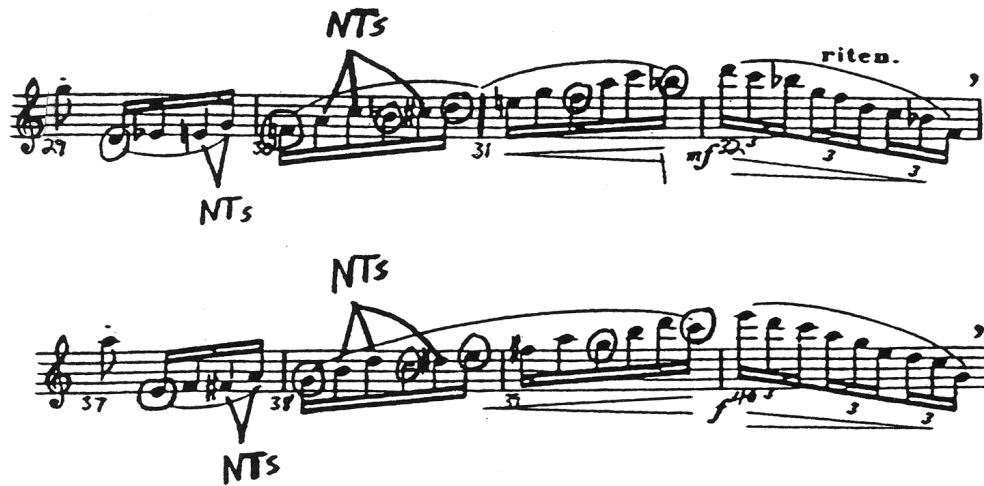
A variation on the B theme occurs in measures 123 through 142. In similar fashion to the previous variation on the C theme, here, highly technical sixty fourth note runs are used to fill in gaps between wide ranging melody notes. In measures 123 through 126, descending sixty fourth note runs on the Bb major scale fill in the wide intervals of the melody occurring between beats one and two. This type of figure is repeated and transposed up a step to C major in measures 131 through 134. This entire variation culminates in measures 139 through 142 with sweeping, two beat, sixty fourth note gestures on the D major scale.

Other Melodic Formulas

Occasionally, within highly technical passages, Bonneau makes use of a melodic technique characterized by an encircling of chord tones through upper and lower chromatic neighbor tone figures. This type of technique occurs beginning on beat two of measure 29 through the downbeat of measure 32. Notes of the Bb major triad are encircled by diatonic and chromatic upper and lower neighbor tones. This occurs again in the key of C major beginning on beat two of measure 37 through the downbeat of measure 40.

Example 2.17. mm.29-32, 37-40. Encircling of chord tones through upper and lower neighbor figures in Bb and C major.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Grace note figures involving major and minor thirds are common beginning in measure 69. Such figures occur no less than forty five times in measures 69 through 82. Of these grace notes involving thirds, thirty five involve the minor third interval and ten involve the major third. Such figures occur again in measures 93 through 106, 197 through 198 and 235 through 236.

Example 2.18. mm. 101-103. Grace note figures involving major and minor thirds.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.

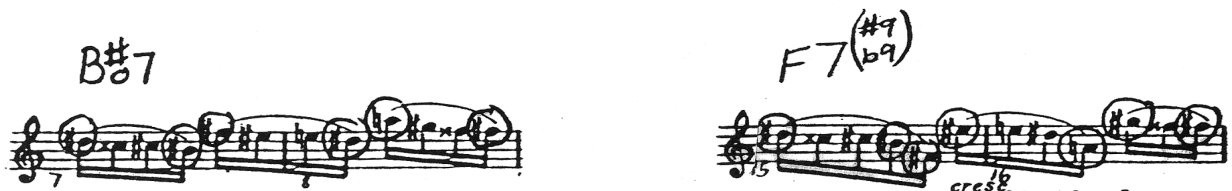


Transitional Materials

Transitions between thematic materials generally involve either symmetrical constructions such as whole tone patterns, diminished patterns and chromatic patterns, or dominant seventh or ninth sonorities. The first example of this occurs in measures seven and eight between the first two statements of the A theme. A B[#]dim7 chord is outlined within the context of chromatic four note patterns. Similarly an F7([#]9b9) chord is outlined within the context of a chromatic sixteenth note passage in measure 15 through 16. On both occasions, these chords function as dominant tonalities.

Example 2.19. mm. 7-8, 15-16. Transitional passages involving diminished and dominant ninth patterns.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Other transitional passages involving dominant sonorities are as follows. Dominant nine sus- chords are outlined within highly technical passages in measures 71 through 72 and

95 through 96. A sweeping sixty-fourth note gesture on a C#9 sonority in measures 178 through 180 is presented a tritone away on a G9 sonority in measures 182 through 184. A G#9sus chord is outlined in measures 205 through 208.

Symmetrical patterns found in transitional passages include the following. Measures 113 and 114 contain a diminished pattern incorporating chromatic four note figures in a similar manner to measures seven and eight. A chromatic scale between octaves occurs in measures 127 through 130 and again in an ornamented triplet version in measures 135 through 138. An elongated diminished pattern incorporating four note chromatic figures similar to measures seven and eight occurs in measures 173 through 177. Measures 209 through the downbeat of 215 make use of a whole tone pattern which incorporates the chromatic scale. Measures 225 through 231 present a sixteenth note slurred figure on the chromatic scale.

Example 2.20. mm. 127-130, 135-138, 173-177, 209-215. Symmetrical patterns found in transitional passages.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The image displays a handwritten musical score for Example 2.20, consisting of four staves of music. The first staff covers measures 127 to 130, featuring a melodic line with a 'cresc.' marking and a 'riten' marking at the end. The second staff covers measures 135 to 138, with 'accel' and 'riten' markings. The third staff covers measures 173 to 177, with a handwritten 'G#7' above it and a 'ff' dynamic marking at the end. The fourth staff covers measures 209 to 215, with a handwritten 'Whole tone pattern' above it and an 'Allegretto' tempo marking at the beginning. Various other markings include 'p sub. 209', 'cresc.', and 'accel'.

Melodic Contour

In terms of melodic contour, ascents in the melody are generally followed by descents and visa versa. For example, the A theme is constructed of two measure motives which make use of an ascent and descent. Also, on a larger scale, the stepwise descent occurring in the upper melody notes of the A theme in measures one through six is counteracted by the ascending diminished pattern in measures seven and eight.

Example 2.21. mm. 1-8. Ascending and descending patterns in the A theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In addition to thematic materials, many of the virtuosic transitional sections involve changes in melodic direction, as well. This can be seen in measures 28 through 32, 38 through 40, 71 through 72, 95 through 96, 178 through 179, 182 through 183, 205 through 217 and 218 through 225.

Rhythmic Characteristics

In the Caprice, an alternation occurs between waltz style, created mainly through an emphasis on beats one and three, and highly technical, transitional passages which provide rhythmic contrast. For example, in the A theme an emphasis occurs on the low G

sharps occurring on beat one of every other measure. This can be seen in measures one through six and 11 through 14. This regular rhythmic pattern is broken up by sixteenth note rhythms written over bar lines in measures seven through eight and 15 through 16. Beginning in measure 25, and continuing through measure 56, the B theme contains an emphasis on melodic notes occurring on beats one and three, through the use of tenuto and staccato markings. This is broken up by sixteenth note passages in measures 29 through 32 and 37 through 40. The emphasis on beat one in the C theme is created through dramatic changes in contour. This can be seen in measures 59 through 66 with the low C, D and E notes. This is then interrupted in measures 66 through 68 by the sixteenth note chromatic passage. Similarly, the D theme in measures 69 through 82 and its variation in measures 93 through 99 contain an emphasis on beats one and three through wide ranging changes in melodic direction within the context of a simple eighth note melody ornamented by grace notes. This waltz style rhythm is broken up by the highly technical thirty second note passages at measures 71 through 72 and 95 through 96. Other virtuosic passages which break up the waltz feel occur at 173 through 177 and 178 through 184.

Another element, of rhythmic variety is the constant changing of tempo at the phrase beginnings and endings. This can be found throughout the piece. However, there is an increase of forward momentum from measure 205 through the trill on beat three of measure 231. This can be seen in the increased tempo markings ranging from presto in measures 193 and 205, to prestissimo beginning on beat two of measure 217, which is followed by an additional accellerando in measures 226 through 231. These increases in tempo, combined with the long, highly technical ascending passages leading up to the F3 on the downbeat of measure 231, make this section the climactic point of the piece.

Other Aspects of Sound: Dynamics, Articulation and Tessitura

In order to gain a thorough understanding of the works of Bonneau it is necessary to consider elements not exclusively related to the harmonic, melodic and rhythmic organization of pitches. Thus, in addition to these three traditional musical categories, a fourth category will be discussed which incorporates elements such as dynamics, articulation and tessitura or range. John D. White¹ and Jan LaRue² refer to this fourth musical category as simply sound.

Dynamics

Dynamics play an important role in the Caprice en forme de valse. The 249 measure piece contains 98 changes in dynamics. Dynamics are used for several purposes in the work. First, dynamics are used to produce an echo effect in situations involving the repetition or variation of phrases or phrase segments. An example of this occurs in measures one through sixteen. The initial eight measure phrase marked forte is repeated with only minor changes in the phrase ending at a subito piano dynamic level. Sudden dynamic contrasts such as this are common in the work. Measures 17 through 24 represent an excellent example. In this eight measure phrase, changes in dynamic level are indicated for each two measure phrase segment. Measures 17 and 18 are marked forte. This is followed by a subito piano indication in measures 19 and 20. Following this, measures 21 and 22 are marked mezzo forte. Then similarly, measures 23 and 24 are given a subito piano dynamic. The melodic material in measures 19 and 20 is similar to that in measures 17 and 18. Likewise, the melodic material in measures 23 and 24 is similar to

¹ John D. White, The Analysis of Music, (Metuchen: The Scarecrow Press, 1984), 160.

² Jan LaRue, Guidelines for Style Analysis, (New York: W.W. Norton and Co., Inc., 1989), 23.

measures 21 and 22. This is an example of the echo effect applying to two measure phrase segments.

Another example of the echo effect involves the gradual decrease of volume over a longer span of measures containing repetitious melodic material. Just such a situation exists in measures 49 through 56. Here, a gradual diminuendo from fortissimo to pianissimo occurs over an eight measure span containing repetitious material. This eight bar segment occurs again in measures 147 through 154.

Another use of dynamics for echo effect occurs in measures 177 through 184. Measures 177 through 180 contain a fortissimo dotted quarter note E# followed by two measures containing an ascending and descending sixty fourth note glissando on a C#9 sonority. This is immediately followed in measures 181 through 184 with similar material performed at a pianissimo volume beginning with a dotted quarter note F3, followed by two measures of ascending and descending sixty fourth notes on a sonority a tritone away. (See example 2.8.)

The final use of this echo effect occurs in measures 237 through 240. Here, Bonneau presents two, two measure phrase segments taken from the A theme. The phrase segment in measures 237 and 238 is presented in the lower octave at a mezzo forte volume. The phrase segment in measures 239 and 240 echoes 237 and 238 at a pianissimo volume in the upper octave.

Example 2.22. mm. 237-240. Final use of echo effect.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Bonneau also makes use of terrace dynamics. The first occurrence of this is in measures 25 through 48 in conjunction with an ascending melodic sequence in the B theme. Here, the melodic sequence ascends by step. As the melody gets higher, the dynamics increase. Measures 25 through 30 are written at a piano volume. This is followed in measures 31 and 32 by a crescendo and a decrescendo. Measures 33 through 40 duplicate measures 25 through 32, one step up, at the increased dynamic level of mezzo forte. As the melodic sequence continues up another step in measures 41 through 44, the dynamic level increases to forte. The range expands greatly in measures 45 through 48 from E3 to D1. The dynamic level at this location is marked fortissimo. Thus, with each ascending step in the melodic sequence, the dynamics increase by one level. This provides for an increase in intensity throughout the B theme. This same effect is achieved in the variation on the B theme in measures 123 through 146.

Articulation

Articulations in the Caprice create variety within the waltz style. This is accomplished through the use of staccato and tenuto marks occurring on beats one and three throughout the piece. The A theme makes use of staccato markings under a slur on beat one. This can be found in measures one through six, nine through fourteen and seventeen through twenty four. (see example 2.1.) The B theme makes use of tenuto markings on beat one

and staccato markings on beat three. This can be found in measures 25 through the downbeat of 29, 33 through the downbeat of 37 and 41 through 56. (see example 2.3.) The C theme makes use of staccato markings on beat one. This can be found in measures 59 through 64. (see example 2.4.) In measures 69 through the downbeat of 71, the D theme contains tenuto markings on beat one and staccato markings on beat three. Beginning in measure 73, the D theme makes use of tenuto markings on both beats one and three. This continues through the downbeat of measure 79. Later variations of these themes contain similar articulations which likewise emphasize beats one and three.

The long highly technical slurred passage beginning in measure 205 and continuing through the downbeat of measure 231, provides rhythmic and melodic drive towards the final climax on the fortissimo F3, occurring on the downbeat of measure 231. This passage is marked *presto*, then *prestissimo* with an *accelerando* and involves a great number of tenuto markings occurring on beat one.

It is significant to note that the first written accent occurs late in the piece on beat three of measure 231. Here, a *sforzando* accent occurs at the beginning of a three and one half measure trill on the dominant pitch. At the end of this highly technical work, this prolongation of the dominant pitch clearly delineates the climactic point, while creating a feeling of anticipation and thereby facilitating a return to the tonic sonority in the last thirteen measures.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



All four of the themes in the Caprice are characterized by a wide range. Each succeeding theme contains a wider range between the lowest and highest note than the previous one. The A theme contains a range extending from F1 (beat one, measure 19) to D#3 (beat one, measure two). The B theme contains notes ranging from D1 (beat two, measure 29) to E3 (beat one, measure 45). The C theme contains a range extending from C1 (beat one, measure 59) to E3 (beat three, measure 59). The D theme contains a range extending from small b (beat two, measure 75) to E3 (beat one, measure 75).

34

Example 2.24. mm. 1-2. Interval of a twelfth separated by one measure.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In the B theme, the widest interval present, spanning two octaves and a major second, occurs between the E3 on beat one of measure 45 and the D1 occurring on the upbeat of two. The two notes forming this interval are separated by only one and a half beats.

Example 2.25. m. 45 Two octaves and a major second separated by one and a half beats.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The amount of rhythmic separation decreases further between the two notes forming the widest interval of the C theme. In measure 65 the D1 occurring at the beginning of the measure is separated from an E3 by only two grace notes within the same beat.

Example 2.26. m. 65. Two octaves and a major second separated by only two grace notes.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In the D theme, the two notes forming the widest interval, the E3 occurring on beat one of measure 75 and the small b occurring on beat two, are directly next to one another.

Example 2.27. m. 75. Two octaves and a perfect fourth directly adjacent to one another.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



As the piece progresses beyond the initial exposition of themes, wide ranging melodic patterns continue to be common place. Examples include three thirty-second note arpeggiations in measure 89 which range from D3 to C1, the arpeggiated thirty-second grace note figures found in measures 93, 94, 97 and 98, which range from D1 to F3 in the space of a single beat, the sixty fourth note arpeggiated figures occurring in measures 171 through 184, which range from F3 to F1 and the C# major pentatonic run in measures 242 to 245 which ranges from E#3 to C#1.

Relationship Between Contrasts in Range and Intensity of Expression

In addition to the type of implied harmonic structures previously mentioned, wide ranging melodic patterns serve to create an increase in intensity. This is most evident in the exposition of themes, occurring from the beginning through measure 82, where wide intervals contained within themes come into closer and closer rhythmic proximity as the themes progress. This intensification is maintained as the work progresses through the development and recapitulation sections and does not diminish until the very end of the piece, where, in measures 242 through 245, the second to the widest ranging melodic pattern in the entire piece can be found.

Summary of the Analysis of the Caprice en forme de valse

The Caprice en forme de valse has been called, one of the most musically cohesive unaccompanied works written for any wind instrument.³ The piece is highly structured in terms of its basic formal design. The various divisions of the piece are delineated at both larger and smaller scale levels. Clear separation and differentiation of themes in the exposition is evident. The first two themes are separated from the second two by a two measure transition containing chromatic ascending triads, in measures 57 through 58. All four themes end with changes in tempo. The A, B, and D themes end with *ritenuto* markings, while the C theme concludes with an *accelerando* directly into the D theme. Also, each theme contrasts, in terms of contour and articulation, from the previous one. For example, while the A theme is designed around a two measure ascending and descending pattern in which the first measure is slurred and the second, marked staccato, the B theme contains a two measure pattern which has the opposite contour and more slurred notes. Similarly, the C and D themes are constructed around one measure phrase segments with varying articulation and the opposite contour.

Theme groups are typically divided into two or three sections. Each section contains repetitions and transpositions of thematic material. For example, the A theme group contains three repetitions of the primary eight measure phrase. The first two repetitions are in the tonic key of C# major. The final repetition is transposed down three semitones to Bb major.

The development section itself is thematic in design, rather than motivic. Rather than developing short motives taken from themes, entire themes are presented transposed or in variation form. This further adds to the feeling of cohesion within the work.

³ Rossi, op, cit., 16.

The highly organized key scheme also contributes to the feeling of structural unity. Approximately eighty percent of the work is in the keys of C#, C and Bb major. Other keys include B and D major. Therefore, most of the key areas are within a semitone or whole step of one another. In accordance with traditional compositional principles, the thematic materials restated in the recapitulation section, located in measures 159-204, are presented in the tonic key of C# major. Additionally, the strong emphasis on tonic and dominant sonorities in the coda section, beginning in measure 205 and continuing to the end of the piece, provides for a feeling of finality.

In similar manner to the unaccompanied cello suites of J. S. Bach, a feeling of structural completeness, reflected in the ability of the single note melody instrument to stand alone, is created by highly virtuosic use of vertical melodic structures, which form the implied harmonies. The most notable example of this technique is the C theme, located in measures 59 through 68.

Another element that contributes to the unification of the entire work can be seen in Bonneau's ability to create a rhythmic emphasis on beats one and three. This is accomplished primarily through a combination of the elements of articulation and melodic contour. Beats one and three are often emphasized through the use of staccato and tenuto markings. Also, beats one and three are often the highest or lowest notes within the melodic contour. This occurs in every theme. In the A theme, the notes occurring on the downbeats of measures one and two are the lowest and highest contained in the phrase segment. The B theme is comprised of arpeggiated figures in which the highest notes occur on beats one and three. In the C theme, notes occurring on beat one of each measure are the lowest in the contour. The opposite is true of the D theme.

In spite of the highly virtuosic demands contained in the Caprice en forme de valse, the piece still retains the light, playful, entertaining nature characteristic of a

Caprice as it is commonly defined. However, it is the high degree of structural organization and cohesiveness, on virtually every musical level, which has led to the designation of the Caprice as a major work. In fact, some have been led to claim that the Caprice en forme de valse has become the most famous unaccompanied saxophone solo in the repertoire.⁴

⁴ Tom Bergeron, Saxophone Alone, Liner notes from recording, Mark, 2204.

CHAPTER THREE: ANALYSIS OF THE PIECE CONCERTANTE

DANS L'ESPRIT JAZZ

Form/Tonal Design

The form of the Piece Concertante Dans L'Esprit Jazz is quite complex and varied. (See Appendix D for overview of formal design.) The piece is divided into three major sections. These sections form a fast, slow, fast pattern within this single movement work. The first section occurs in measures one through one hundred fifty three and contains four theme groups. The first theme, labeled A, occurs in measures one through sixteen in the key of C major. It involves a glissando gesture followed by quarter note triplet figures which emphasize the lowered third, lowered fifth and lowered seventh chromatic pitches. These pitches, which are commonly referred to as blue notes by jazz musicians, contribute to the jazz character of the work.¹ Further discussion regarding blue notes and blues scales will be presented in the section of the analysis pertaining to melodic and harmonic design.

In the text, both the saxophone and piano parts will be referred to in terms of concert pitch. However, the saxophone part included in the score is not transposed to concert key. Therefore, concert keys are placed in parentheses adjacent to the key areas reflecting the written Eb alto saxophone part, in the musical examples.

¹ Dan Haerle, The Jazz Language, (Miami, FL: Warner Bros. Publications, 1980), 44.

Example 3.1. mm. 1-16. A theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The musical score for Example 3.1, measures 1-16, A theme, is presented in two systems. The first system shows the Saxophone Alto (C) and Piano parts. The Saxophone part is in C major, marked 'A' and 'f'. The Piano part is in C major, marked 'C' and 'f'. The second system shows the continuation of the Saxophone and Piano parts, with the Saxophone part marked 'f' and the Piano part marked 'p'. The score includes various musical notations such as notes, rests, and dynamic markings.

The B theme is contained in measures 17 through 36. In measures 17 through 24 it is presented in C major; in measures 25 through 32, in Ab major and in measures 33 through 36, C major. The B theme consists of highly technical, triplet based melodic patterns which, like the A theme, contain the lowered seventh, raised fourth and lowered third (raised second) chromatic pitches. The lowered second and lowered sixth chromatic

itches are included, as well. Short four note chromatic lines outlining minor thirds are prevalent .

Example 3.2. mm. 17-36. B theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Two themes are occasionally presented simultaneously. Measures 37 through 50 contain the A theme in the saxophone part and the B theme in the piano accompaniment. In measures 51 through 54 the B theme is presented in the saxophone part and the A theme, in the piano part. Measures 55 through 70 contain the C theme. It is at this point that the first bitonal elements are presented. In measures 55 through 62 the C theme is

presented in the saxophone part in G major while the accompaniment is in Ab . In measures 63 through 70, the C theme is presented in Bb major over the Ab accompaniment. Like the two previous themes, the C theme contains the raised fourth and raised second (lowered third) chromatic pitches. It is based on eighth note figures which chromatically encircle the major third scale degree in a cut time meter.

Example 3.3. mm. 59-62. C theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The D theme occurs in measures 71 through 83. The theme is comprised of a three part melodic sequence ascending by the interval of a major third. In measures 71 through 74 the saxophone part is based on an Ab7(#9) chord while the piano accompaniment is in key of D, a tritone away. Likewise, in measures 75 through 78 the saxophone part is based on a C7(#9) chord while the piano accompaniment is in the key of Gb . In measures 79 through 82 the saxophone part is based on a E7(#9) chord while the piano is in the key of Bb . Measure 83 is a rest for both parts. The first half of the D theme is based on an ascending pattern derived from the octatonic or diminished scale. The second half of D theme contains an arpeggiation of a dominant seventh sharp nine chord.

Example 3.4. mm. 71-74. D theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In measures 84 through 95, the polytonal aspects of the work are first made apparent. This section contains the C theme in the piano along with a syncopated part performed by the saxophone. Like the D theme, this section contains a three part, ascending melodic sequence. Here, the ascending interval is a minor third. In measures 84 through 87 the saxophone is in A, the right hand of the piano in G and the left hand of the piano in Gb. In measures 88 through 91, the saxophone is in C, the right hand of the piano is in Bb and the left hand of the piano is in A. In measures 92 through 95, the saxophone is in Eb, the right hand of the piano in Db and the left hand in C.

The contrasting slow section of the piece occurs in measures 154 through 218. It begins with a transition in measures 154 through 158 which involves the planing of dominant seventh sharp nine chords in the piano.

The E theme first occurs in measures 159 through 162. This is the main contrasting theme of the piece. It is a slow, slurred, eighth note melody in the key of Bb with a strong emphasis on the minor third interval. The opening minor third motive of this theme can be seen in much of the music that follows. More specific information

regarding motivic interrelationships between themes will be presented later in the analysis. The E theme is accompanied by ascending eighth note and triplet lines in the piano. The harmony involves minor third and tritone chord root movements.

Example 3.5. mm. 159-162. E theme.

A contrasting phrase in the E theme is presented in measures 163 through 166, which involves slurs and wide leaps. This melody occurs again in measures 177 through 187.

Example 3.6. mm. 163-166. Contrasting phrase in the E theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

Measures 187 through 204 contain a quasi-improvisatory section based on the E theme. Measures 187 through 190, are in C major; measures 191 through 196, E major and measures 197 through 204, Gb major. This slow contrasting section of the piece concludes in measures 205 through 218 with the E theme in the key of Db major.

Following this contrasting slow section, there is a return to the original tempo in measure 219. A new theme, labeled F, is presented in measures 243 through 258. The F theme is characterized by a disjunct eighth note figure descending and ascending by perfect fourth intervals, followed by a linear eighth note line which includes resolutions of the #4 and #2 chromatic pitches to the fifth and major third scale degrees, respectively. In measures 243 through 250, the saxophone is in C, while the piano is in F#. In measures 251 through 258, the saxophone continues in C, while the right hand of the piano is in C and the left hand is in Db.

Example 3.7. mm. 243-250. F theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

(Concert C) A

F#

Example 3.8. mm. 259-266. Transitional melodic elements.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The image displays a musical score for measures 259 through 266. The score is written for a piano, with a treble and bass staff. A box containing the number '18' is positioned above the first measure (259). The melody in the treble staff is characterized by a long, sweeping line that spans across measures 259, 260, 261, and 262, with a final flourish in measure 262. The bass staff provides a rhythmic accompaniment, featuring a steady eighth-note pattern. The key signature is one flat (B-flat), and the time signature is 4/4. The measures are numbered 259, 260, 261, 262, 263, 264, 265, and 266. The score concludes with a double bar line and repeat dots.

Measures 358 through 386 are transitional in nature and contain a repetitive piano solo, which involves a great deal of chromatic planing of augmented major seventh and dominant seventh sonorities. Measures 387 through 390 contain a return to the accompanimental texture. The D theme returns in measures 391 through 404. The A theme returns in measures 405 through 406. Measures 407 through 408 contain D theme related material; measures 409 through 414, A related material; and after a brief two measure transition, measures 417 through 435 contain F related material. Following a two measure rest, the final motive, in measures 438 through 440, is taken from the C theme.

Harmonic Organization

Chordal Planing/Parallelism

Bonneau employs several interesting harmonic techniques in the *Piece Concertante*. One such technique involves the parallel planing of chord structures. This is first seen in the accompaniment pattern found in measures 19 and 20. Three minor/major seventh sonorities are presented over bass notes a fifth below, descending in chromatic succession.

Example 3.9. mm. 19-20. Chromatic planing of minor/ major seventh sonorities.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



An example of extensive use of parallelism occurs in the piano solo in measures 374 through 381. Augmented major seventh chords are presented in chromatic succession in parallel motion with the melody line.

Example 3.10. mm. 374-375. Major triads over bass notes a major third below.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Pedal Point

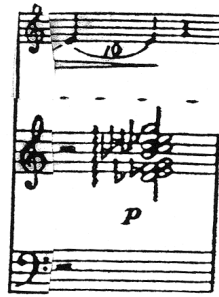
Another harmonic technique employed by Bonneau is the use of pedal point. This technique occurs in measures 55 through 70. Several sonorities are heard over an Ab-Eb open fifth interval. Chords heard over this Ab pedal include D half diminished seventh, E7(#9) and Ddim7 with an added Bb note.

Extended Chord Structures

Extended chord structures which include ninths, elevenths and thirteenths are common elements in the harmonic language employed by Bonneau. The first such sonority encountered can be seen in measure ten. This chord serves a dominant function in the key of C. The close proximity of the chord tones causes this sonority to resemble a chord cluster rather than a tertian based harmony. However, if the notes are arranged in thirds, it can be seen that this chord can be interpreted as either a G7(b13#11#9) or its tritone substitution a Db13(#11).

Example 3.11. m.10. Chord Cluster.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



A similar sonority can be found in measures 152 and 153. An extended arpeggiation in the piano part beginning on beat three of measure 152 and lasting through the end of measure 153 involves a Db13(#11#9b9) sonority.

Example 3.12. mm. 152-153. Arpeggiation forming a Db13(#11#9b9).

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

A musical score for three staves. The top staff has a treble clef and contains measures 152 and 153, with notes beamed together. The middle staff has a treble clef and contains measures 152 and 153, with notes beamed together. The bottom staff has a bass clef and contains measures 152 and 153, with notes beamed together. The text "Très retenu" is written above the middle staff. The dynamic marking "pp" is written below the middle staff.

Measures 154 through 156 contain a series of dominant seven sharp nine chords in a planing motion which coincides with the contour of the main contrasting E theme of the slow middle section.

Example 3.13. mm. 154-156. Parallel planing of dominant seventh sharp nine chords on the E theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

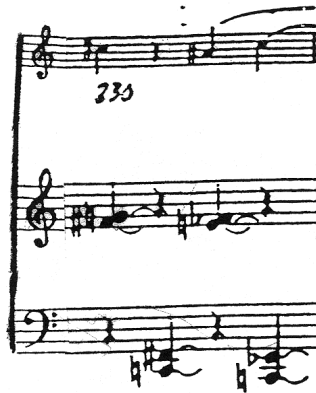
The image shows a musical score for three staves (treble, alto, and bass clefs) covering measures 154, 155, and 156. The tempo is marked as $J=80$. The key signature has three sharps (F#, C#, G#). The score features a series of dominant seventh sharp nine chords in parallel motion. The chords are labeled below the staves: E7(#9), D#7(#9), E7(#9) in measure 154; G7(#9), G#7(#9), F7(#9) in measure 155; and E7(#9), D#7(#9), E7(#9) in measure 156. The first staff has a 'Retenu' marking above it. The second staff has a 'Retenu' marking above it. The third staff has a 'Retenu' marking above it. The score also includes dynamic markings like *mf* and *p*, and a 'Retenu' marking above the first staff.

Symmetrical Chordal Constructions

Bonneau also makes use of symmetrical chordal constructions in the Piece Concertante. One example can be found in measures 330 and 331 which contain a collection of half steps and tritones. When combined, the two pairs of tritones occurring on beats two and four form a single F#dim7 chord. Note also the prevalence of minor third intervals in the right hand of the piano and the saxophone part.

Example 3.14. m. 330. Combined tritones forming a diminished sonority.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Another example of symmetrical chordal construction occurs in measures 405 through 406 where, on beat two, a whole tone cluster can be found in the right hand of the piano.

Example 3.15. mm. 405-406. Whole tone cluster.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

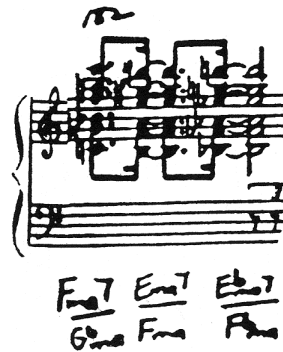
A musical score for two staves, measures 405 and 406. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The number '27' is written in a box above the first measure of the top staff. The number '405' is written below the first measure of the top staff, and '406' is written below the second measure of the top staff. A circled chord in the right hand of the piano in measure 405 is labeled 'wTone'. A chord in the right hand of the piano in measure 406 is labeled 'F9(13)'. The number '1' is written below the first measure of the bottom staff.

Polychords, Bitonality and Polytonality

Examples of polychords, bitonality and polytonality can also be found in the Piece Concertante. A prominent example of polychords occurs in measure 182. Major seventh chords are sounded simultaneously with major triads a semitone higher.

Example 3.16. m.182. Polychords. Major seventh chords over major triads a semitone above.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



An example of bitonality occurs in measures 117 through 122. The saxophone and right hand of the piano are in C major while the left hand of the piano is in Db major.

Example 3.17. mm. 117-118. Concert C major melodic material in the saxophone and right hand of the piano over a concert Db7 sonority.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

An example of polytonality, involving the simultaneous use of three different keys, occurs in measures 84 through 95. In the space of twelve measures, nine different key areas are present. In measures 84 through 87 the saxophone part is in A, while the right hand of the piano is in G and the left hand in Gb. In each of the succeeding three measure units the key scheme progresses upward by three semitones. Note that the interval between the key areas of the left hand of the piano and the saxophone is also three semitones.

Example 3.18. mm. 84-95. Polytonality. Simultaneous presentation of three key areas.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The image displays a handwritten musical score for measures 84 through 95, illustrating polytonality through the simultaneous presentation of three key areas. The score is organized into three systems, each with a grand staff (treble and bass clefs).

- System 1 (Measures 84-87):** The first system is marked with a circled '5' in the top left. It features a treble staff with a key signature of one flat (B-flat) and a bass staff with a key signature of two flats (B-flat and E-flat). Handwritten annotations include '(concert A)' with an arrow pointing to the first measure, and 'mi 3' with arrows pointing to specific intervals in both staves. A bracket labeled '(Tritone from mm. 84-87)' spans the first two measures.
- System 2 (Measures 88-91):** The second system continues the polytonal texture. It includes a treble staff with a key signature of one flat and a bass staff with a key signature of two flats. Handwritten annotations include '(concert A)' and 'mi 3' with arrows. A bracket labeled '(mi 3 from mm. 88-91)' spans the first two measures.
- System 3 (Measures 92-95):** The third system shows the continuation of the three key areas. It includes a treble staff with a key signature of one flat and a bass staff with a key signature of two flats. Handwritten annotations include '(concert B)' and 'mi 3' with arrows. A bracket labeled '(Tritone from mm. 84-87)' spans the first two measures.

The score is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a dense harmonic texture. The polytonality is achieved by maintaining three different key signatures simultaneously across the different staves.

Melodic Structures

Scale Types

Bonneau makes use of a variety of scales in the Piece Concertante. Major, minor, modal, blues, symmetrical and composite scalar constructions are included.

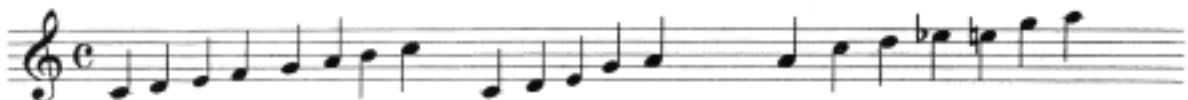
Blue Notes/ Scales

As was previously mentioned, blue notes are found in many of the primary themes. Blue notes include the three chromatically altered pitches $b3$ (or $\#2$), $b5$ (or $\#4$) and $b7$.

Specifically, these pitches are derived from two blues scales which are related to the key in question. For example, in the opening theme, in concert C major, the blue notes are the $b5(\#4)$ G \flat (F \sharp), $b3(\#2)$ E \flat (D \sharp) and $b7$ B \flat . These notes are derived from the A and C blues scales, which are both related to the tonic key of C major. The A blues scale consists of a C major pentatonic scale with the added chromatic pitch, E \flat , between the D and E, the second and third scale degrees in C major. The E \flat (or D \sharp) is the blue note, which gives the scale its unique sound. Thus, the A blues scale is spelled A, C, D, E \flat , E, G, A. Note that the blues scale begins on the pitch A, which is and the sixth scale degree of the C major scale. Note also that the E \flat (D \sharp) is the $b3(\#2)$ in the key of C major.

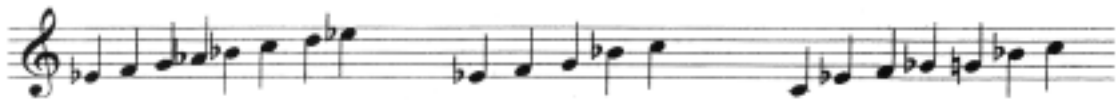
Additionally, it should be mentioned that since the A blues scale contains the pentatonic scale derived from the C major tonic key, it is sometimes referred to as the major blues scale in this harmonic context.

Example 3.19. C major scale, C major pentatonic scale, A blues scale.



Likewise, the C blues scale consists of an Eb major pentatonic scale with the added chromatic pitch Gb(F#). This scale is spelled C, Eb, F, Gb, G, Bb, C. Note that the Gb(F#) is the b5(#4) and the Bb is the b7 in the tonic key of C major. Also, since the C blues scale contains notes from the parallel minor key (ie. Eb and Bb) it is often referred to as the " minor blues scale " when it occurs in the context of C major.

Example 3.20. Eb major scale, Eb major pentatonic, C blues scale



Themes which incorporate the b3(#2), b5(#4) or b7 blue notes are related to, and at least partially include blues scales from which these chromatic pitches are derived. For example, the A theme, in concert C major, which includes the concert pitches F# (#4), D# (#2) and Bb (b7), is derived from the concerts A and C blues scales. Blues scales can be found in the B theme, as well. The first half of the B theme, in concert C major, contains the concerts A and C blues scales. The second half of the B theme, in concert Ab major, contains the concerts F and Ab blues scales. Likewise, the C theme, in concert G major, contains the concerts E and G blues scales. The E theme contains the concert Bb blues scale. The F theme, in concert C major, contains the concerts A and C blues scales.

Chromatic Scales Within Diminished Patterns

Chromatic scales are often used in the context of diminished patterns connecting notes a minor third apart. This is the case in measures 11, 13 and 15 in the piano part.

Example 3.21. mm. 11-15. Chromatic scales in the context of diminished patterns.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Major Scales

Several major scales are presented. An ascending melodic pattern on the Ab (concert B) major scale occurs in the saxophone part in measures 75 and 76. Major scales are sometimes presented in fourths, as is the case in measure 262, where the Eb major scale is in fourths in the right hand of the piano part.

Octatonic/ Diminished Scales

Octatonic or diminished scales are quite common in the *Piece Concertante*. In measures 71 and 72 an octatonic (diminished) scale is present in an ascending melodic pattern in the saxophone part. (see example 3.4.) In measures 200 through the downbeat of measure 201 the octatonic scale is presented in octaves in the saxophone part.

Example 3.22. mm. 200-201 Octatonic/ Diminished Scale.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Beginning in measure 320 the octatonic scale becomes a common occurrence in the saxophone part. Between measure 320 and the end of the piece, octatonic scales occur in measures 320, 323, 332, 335, 350 through 357, 391 through 392, 395 through 396 and 434 through 435.

Thematic Interrelationships

Common Motives

The themes of the Piece Concertante share certain common characteristics. The contour and intervallic content of two melodic fragments taken from the A theme can be found throughout the piece. The first of these melodic fragments can be seen in the initial five notes of the piece. This will be referred to as motive one. Motive one contains two descending half steps which are followed by a whole step descent, written as a diminished third, and a half step ascent.

Example 3.23. mm. 1-2. Motive one in the A theme.

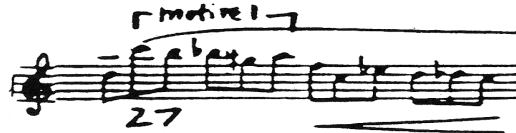
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Motive one can be found in the B theme transposed to the key of F major (concert Ab) in measure 27.

Example 3.24. m. 27. Motive one in the B theme.

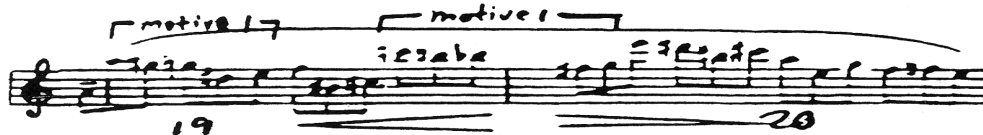
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Although the intervallic content is slightly different, the contour of the initial phrase segment in measure 19, is similar to motive one. A diminished fourth interval, enharmonically spelled a major third, occurs between the third and fourth notes instead of a major second. Immediately following this, the motive is presented again transposed three semitones up, at the end of measure 19.

Example 3.25. mm. 19-20 Variant of motive one in the B theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The C theme contains numerous examples of motive one in various transposed forms in the first five notes of the saxophone part in measures 59, 61, 63, 65, 67, 68 and 69.

Example 3.26. mm. 59, 63. Motive one in the C theme.

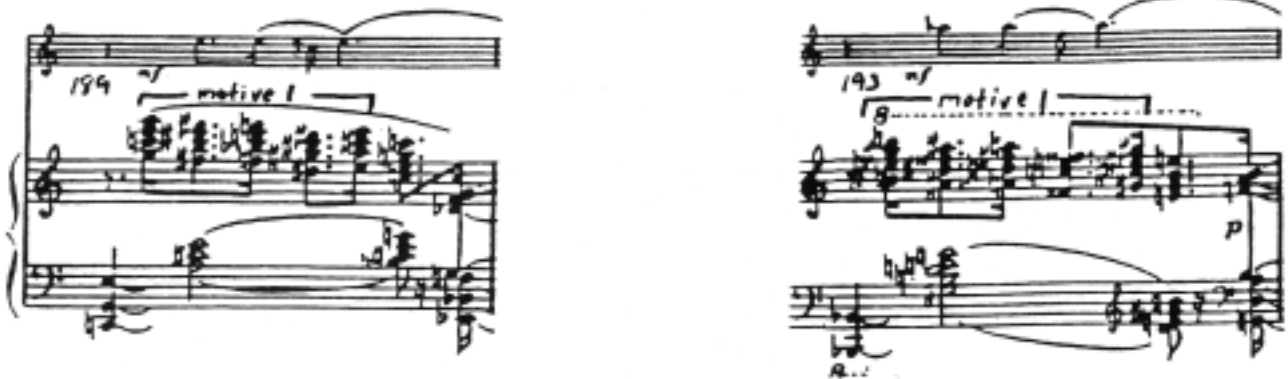
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In the contrasting slow section of the piece motive one is present in a piano accompaniment in measures 189 and 193.

Example 3.27. mm. 189, 193. Motive one in the piano accompaniment to the E theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Motive one is also contained in the piano solo in measures 374 through 377.

Example 3.28. mm. 374-377. Motive one in the piano solo.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Finally motive one can be seen in the first five notes of measure 438 performed in unison between the saxophone and piano.

Example 3.29. m. 438. Motive one in the final phrase of the piece.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



A six note melodic pattern, which will be referred to as motive two, occurs in measures 4-5 in the saxophone part and consists of an ascending minor third followed by a descending minor second, a descending major second, and an ascending perfect fourth.

This involves the following scale degrees in the key of A major (concert C major) 5, b7, 6, 5, 1.

Example 3.30. m. 4-5. Motive two in the A theme.

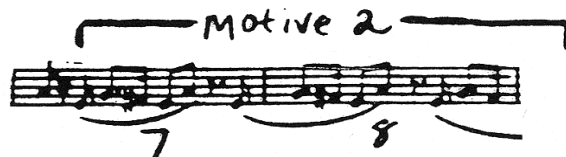
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Like motive one, the interval content of motive two can be seen throughout the work in a number of different forms and contexts. Motive two is presented later in the A theme in rhythmic diminution in measures 7-8. Note the dotted swing rhythms.

Example 3.31. mm. 7-8. Motive two in rhythmic diminution in the A theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Motive two occurs in the E theme in measures 188, 190, 192, 194, 195 and 196.

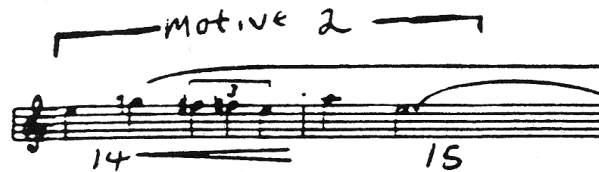
Example 3.32. mm. 192, 194, 195 and 196. Motive two in the E theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Example 3.33. mm. 14-15. A chromatic version of motive two can be found at the end of the A theme.

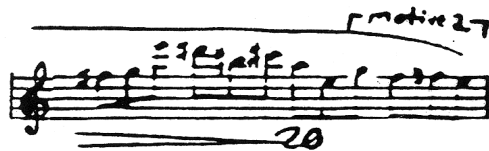
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The chromatic version of motive two can be found in the B theme, as well. This occurs in measures 20, 24, 27, 28, 31 and 32 in the saxophone part.

Example 3.34. m. 20. Motive two in the B theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

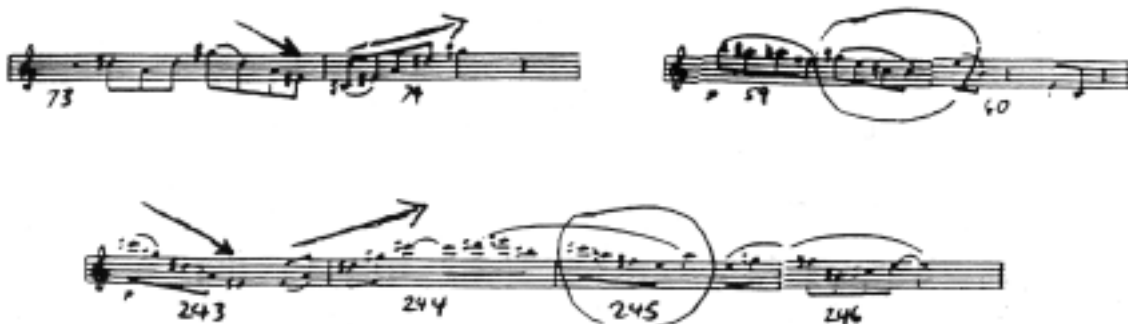


Thematic Transformation

In addition to the common occurrence of these two motives, another item pertaining to the interrelationship of melodic materials, can be seen in the aspect of thematic transformation displayed by the F theme. The F theme is derived from the C and D themes. The first half of the F theme, occurring in measures 243 through 244, is similar in contour to the D theme in measures 73 through 74. The second half of the F theme, in measures 245 through 246, is derived from the portion of the C theme contained in measures 59-60.

Example 3.35. mm. 73-74, 59-60, 243-246. Interrelationship of melodic materials between the C, D and F themes.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



It should be noted that the prevalence of the A, D, E and F themes in the final fast section of the piece, beginning at measure 219, contributes to a feeling of recapitulation.

Common Intervallic Constructions and Interrelationships

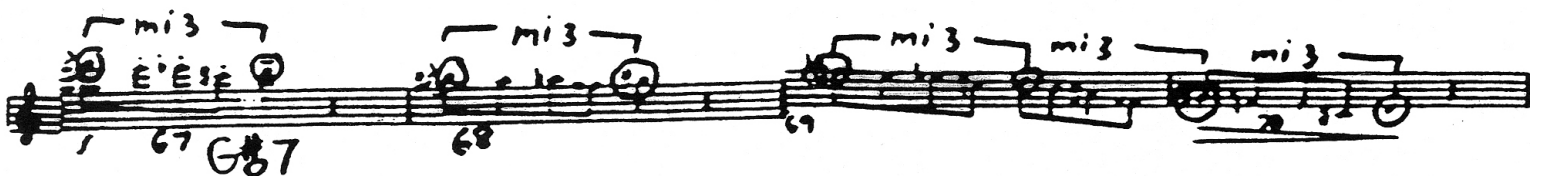
In addition to thematic interrelationships, musical cohesion in the Piece Concertante is accomplished through the organization of musical elements around the intervals of the minor third and tritone. These two intervals are, in terms of compositional organization and design, present at many levels. The compositional levels range from thematic construction, to relationships between the piano and saxophone parts, to relationships between the left and right hands of the piano, to relationships between chordal structures and chord root movements, to relationships between entire tonal areas.

Minor Third and Tritone Intervals Present in Themes

Minor third and tritone intervals figure prominently in many of the themes. It has been shown how motive two outlines the interval of a minor third. Additionally, it can be seen that motive one, presented in sequence in measures 67-70, outlines a series of minor thirds forming a diminished seventh chord.

Example 3.36. mm. 67-70. Motive two melodically outlining a diminished sonority .

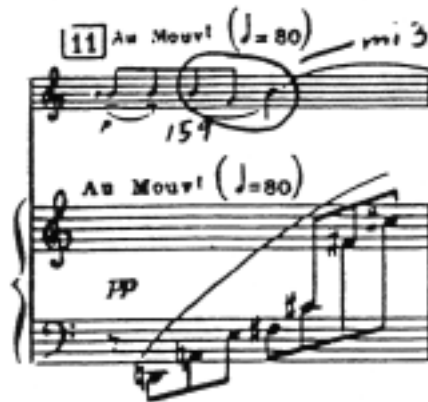
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Additionally, the E theme from the slow section of the piece begins with the minor third interval.

Example 3.37. m.159. Opening minor third interval of the E theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Melodic sequences by minor thirds occur in several places. This can be seen in measures 59 through 70, measures 84 through 95 and measures 318 through 343. Each of these examples contains two sequences by the interval of a minor third. Note the opening minor third interval occurring at the beginning of each phrase in measures 318 through 319, 330 through 331 and 342 through 343. This motive is derived from the contrasting slow melody of the piece, the E theme. The eighth note runs, descending and ascending in perfect fourths, occurring in measures 324 through 325, 327 through 328, 336 through 337 and 339 through 340 are derived from the D and F themes.

Example 3.38. mm. 318-343. Melodic sequence by minor thirds containing E, D and F theme elements.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

Handwritten musical score for Example 3.38, measures 318-343. The score is written on six staves in treble clef. Measures 318-322 are on the first staff, 323-327 on the second, 328-332 on the third, 333-336 on the fourth, 337-340 on the fifth, and 341-343 on the sixth. A melodic sequence of minor thirds is highlighted with a bracket and labeled "mi 3" in two places. The sequence starts at measure 324 and continues through measure 343. A box labeled "22" is placed above measure 330, and a box labeled "23" is placed above measure 342. The word "augmented" is written below measure 342.

Prominent tritones can be found in the D theme.

Example 3.39. mm. 73-74. Tritone intervals in the D theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Minor Third and Tritone Intervals Present Between the Piano and Saxophone Parts

At times minor third or tritone relationships exist between the piano and saxophone parts simultaneously. In measures 143 through 146, the saxophone and piano parts are separated by the interval of a minor third. Here, the saxophone is in A, while the piano is in C.

Example 3.40. mm. 143-146. Minor third interval between the piano and saxophone.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The saxophone and piano are separated by a tritone interval in measures 73 and 74 where the saxophone is in Ab, while the piano is in D.

Example 3.41. mm. 73-74. Tritone interval between the piano and saxophone.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

This also occurs in measures 77 and 78 where the saxophone is in C, while the piano is in Gb and in measures 79 through 80 where the saxophone is in E and the piano is in Bb .

Right and Left Hands of the Piano Separated by a Minor Third or Tritone Interval

On occasion the right and left hands of the piano are separated by minor third or tritone intervals. This occurs in measures 147 through 150 where the primary tonality of the left hand is C while the primary tonality of the right hand is A, a minor third away. Example 3.42. mm. 147-150. Right and left hands of the piano separated by a minor third interval.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



A tritone relationship between the right and left hands of the piano can be seen in the piano solo in measures 358 through 361. In each of these measures, on beat two, the chord in the left hand is a Db7, while the chord in the right hand is a G major triad. Example 3.43. mm. 358-361. Right and left hands of the piano separated by a tritone interval.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Chord Progressions and Root Movements by Minor Third and Tritone Intervals

A harmonic progression common in the work can be seen in measures 143 through 144.

This progression involves major triads ascending and descending from tonic to a bIII in a half step, whole step pattern.

Example 3.44. mm. 143-144. Minor third ascent present in chord root movements.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The musical score consists of three staves. The top staff is in treble clef and contains measures 143 and 144. It features a melodic line with a half note in measure 143 and a quarter note in measure 144, both marked with a forte (*f*) dynamic. The middle staff is in treble clef and contains a melodic line with eighth notes, marked with a mezzo-forte (*mf*) dynamic. The bottom staff is in bass clef and contains a harmonic line with major triads. The chords are labeled as C: I, bII, bIII, and bII. The progression is marked with a minor third ascent in the bass line.

In measures 45 through 46 pairs of major triads progressing by tritones can be seen.

Example 3.45. mm. 45-46. Major triads progressing by tritone intervals.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



A large scale harmonic and melodic sequence by minor thirds in a polytonal context occurs in measures 84 through 95. This 12 measure section is divided into three units of four measures each. In each of the four measure units, three separate tonalities are present, one in the saxophone part, a second in the right hand of the piano and a third in the left hand. In measures 84 through 87 the saxophone part is in A, the right hand of the piano is in G and the left hand, a minor third below the saxophone part, is in G^b . The next four measures, 88 through 91, are set harmonically and melodically a minor third higher. Here, the saxophone is in C, the right hand is in B^b and the left hand in A. Finally, in measures 92 through 95, the saxophone is in E^b , the right hand in D^b and the left in C, a minor third higher than the previous four measures and a tritone away from the beginning of the phrase. All together, nine tonalities are present in this twelve measure segment.

Harmonic and melodic tritone and minor third relationships abound. The manifestation of the tritone and minor third intervals as major organizing factors in the piece can be most clearly seen in this section. (see example 3.18)

Rhythm

Swing Rhythms

Bonneau indicates jazz swing rhythms through the use of dotted figures. This occurs first in the saxophone part, in the A theme, in measures seven through nine. These rhythms are echoed in the piano accompaniment following this at measures 11 through 15. A great number of dotted rhythms occur in the contrasting slow section beginning at measure 187 and continuing through measure 199.

Canonic Elements

The E section contains canonic elements between the piano and saxophone. This first can be seen in measure 197 where a variation of the E theme, beginning on beat one in the piano part, is echoed by the saxophone one beat later. This type of canonic effect, involving a one beat rhythmic displacement between the piano and saxophone, occurs again in measures 199 through 202.

Example 3.46. mm. 197-202. Canon involving a one beat rhythmic displacement between the piano and saxophone, based on the E theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The musical score is presented in four systems, each with a saxophone staff on top and a piano staff on the bottom. The key signature has one flat (B-flat), and the time signature is 4/4. Measure numbers 197, 199, 200, 201, and 202 are indicated at the beginning of their respective systems. The saxophone part features a melodic line with various ornaments and slurs. The piano part provides harmonic support with chords and moving lines. A one-beat rhythmic displacement is evident between the two parts, with the piano part often starting a measure earlier than the saxophone part. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Other Aspects of Sound: Dynamics, Articulation, and Texture

A wide variety of dynamics are employed throughout the work. However, the most extensive use of forte and fortissimo dynamic markings occurs from measure 405 to the end of piece. The final 32 measures are performed at a fortissimo dynamic level. This creates an added degree of intensity and drive to the end of the piece.

Regarding articulation, approximately 80 percent of the piece involves slurs and legato tonguing. Syncopated rhythms are often accented. This is the case in the piano accompaniment in measures 275-286 and in both the saxophone and piano parts in measures 283-286.

Example 3.47. mm. 283-284. Syncopations highlighted by accents.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The densest textures occur in the slow middle section, especially around measures 191 through 202, in which ten or more voices are employed.

Summary of Analysis of Piece Concertante Dans L Esprit Jazz

The Piece Concertante is a highly structured and cohesive work. Thematic interrelationships involving common elements of melodic contour and intervallic content

provide for a strong sense of melodic unification. This cohesiveness is further enhanced by the organization of harmonic and melodic structures around the intervals of the minor third and tritone. The use of blue notes, swing rhythms and syncopation contribute to the jazz spirit of the piece. Extended and altered chord structures, the use of pedal point, chordal planing, symmetrical chord constructions, polychords, bitonality and polytonality all combine in a richly, varied harmonic language. The variety of harmonic and melodic elements, combined with a high degree of structural unity, make the Piece Concertante an important contribution to the repertoire of the classical saxophone.

CHAPTER FOUR: APPLICATION OF ANALYTICAL PRINCIPLES TO PERFORMANCE

Increased awareness of the construction of a composition always leads to the possibility of improved performance. This is one of the greatest benefits of theoretical analysis. The following performance suggestions have been arrived at through the analysis of The Piece Concertante Dans L Esprit Jazz and the Caprice en forme de valse.

Caprice en forme de valse

Step Progressions and Dynamics

Of the results of the analysis, one of the most useful details involves the relationship between step progressions and dynamics, and the effect of these items on the overall dramatic shape of the piece. Often, in the Caprice en forme de valse, crescendos coincide with ascending step progressions, while decrescendos coincide with descending step progressions. In measures 17 through 23 a stepwise descent, which coincides with a decrescendo, can be observed. Note the chromatic descending line from D2 to B, occurring on the second beat of each of the two measure motives. A decrease in dynamic level from forte in measure 17 to mezzo forte in measure 24 occurs in conjunction with this descending step progression.

Example 4.1. mm. 17-24. Decrescendo coinciding with a melodic stepwise descent.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In the B theme, in measures 25 through 48, a terraced increase in dynamics coincides with a melodic sequence, ascending by step. In this step progression, each of the four ascending phrases increases in volume by one dynamic level starting at piano and ending at a fortissimo volume. This also occurs during the variation of the B theme located in measures 123-146. Strict observance of these dynamics, which are linked with the melodic contour, is an essential part of the performance and leads to an increase in dramatic tension throughout each passage.

Example 4.2. mm. 25-48, 123-146. Terraced dynamics coinciding with a step progression in the B theme and its variation.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.

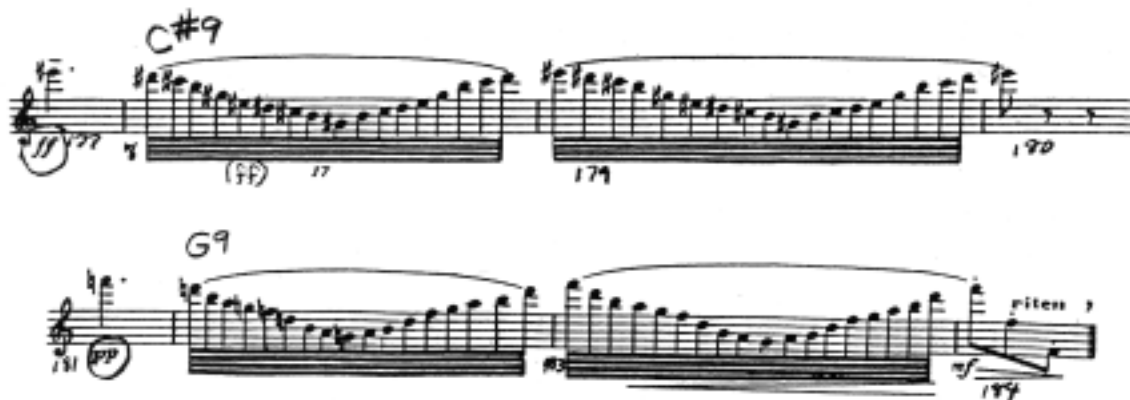
The image displays two systems of musical notation, each consisting of four staves. The first system (mm. 25-48) begins with a tempo marking of *meno mosso* and a dynamic of *p*. It includes markings for *a piacere*, *riten.*, *Tempo*, and *Presto*. The second system (mm. 123-146) begins with a tempo marking of *Moderato* and a dynamic of *p*. It includes markings for *accel.*, *cresc.*, *riten.*, *Tempo*, *accel.*, and *All.^{ro}*. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics/Echo Effects

Other sudden variations in dynamics are related to passages involving echo like effects. The best example of this occurs in measures 177-184. Here, a fortissimo two measure flourish of sixty-fourth notes is echoed at a pianissimo volume by a similar sixty-fourth note passage which forms a sonority a tritone away.

Example 4.3. mm. 177-184. Echo effect.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Neighbor Tone Figures

Another important melodic technique is the encircling of chord tones through the use of neighbor tone figures within highly technical passages. This occurs in measures 29 through 32 and 37 through 40. Information regarding this item can lead to a greater degree of understanding of the harmonic structures contained within virtuosic passages. (see example 2.17.)

Variation Principal

This analysis will make the performer more aware of the relationship between themes B, C and D, and their variations. The implication for performance is that primary

melodic notes within variations that employ a high degree of technical virtuosity receive greater emphasis through agogic accentuation.

Recapitulation/Coda

In terms of harmony, an understanding of the relationship between tonality and form in the Caprice is essential for proper performance of the work. The relationship between the various tonalities and the form has been pointed out in the analysis. It is especially important that the performer understand where the recapitulation and the return to the tonic key of C# major occurs and how this key area is further reinforced in the coda section. The short transitional theme announcing the return of the C# major tonality occurs in measures 159-166. Melodic patterns which emphasize tonic and dominant sonorities occur frequently from this point on. These items reestablish the C# major tonality as tonic in the recapitulation and provide for a feeling of finality in the coda.

Example 4.4. mm.159-166. Short transitional theme announcing the return of the C# major tonality.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Example 4.5. mm.197-198. Arpeggiation of the tonic sonority in C# major.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



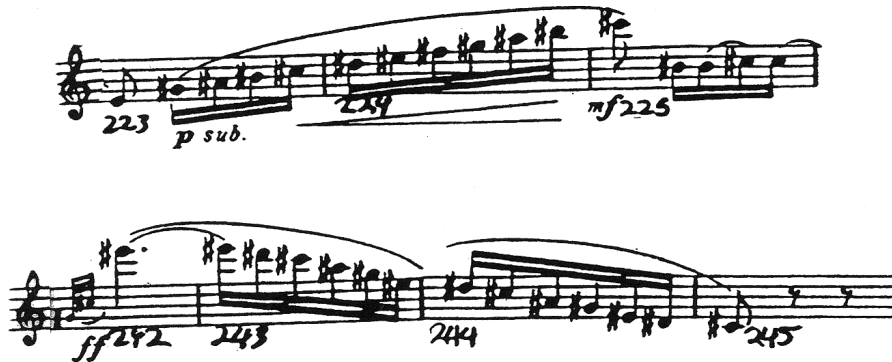
Example 4.6. mm. 246-247. Leading tone to tonic melodic movement.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



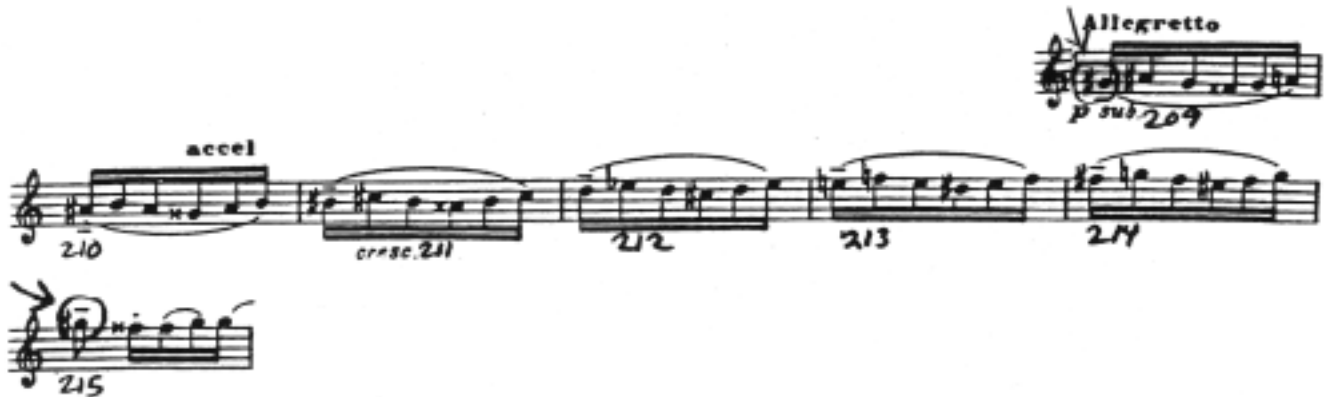
Example 4.7. mm. 223-225, 242-245. C# major and pentatonic scalar runs.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Example 4.8. mm. 209-215. Whole tone pattern beginning and ending on the dominant pitch.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Accompanimental Figures Within Single Line Melodic Context

This analysis has pointed out the accompanimental nature of the grace note figures occurring in the C and D themes in measures 57 through 82. This melodic self-sufficiency allows the Caprice to stand alone as an unaccompanied solo work. Specific understanding of harmonies implied by such vertical melodic constructions should assist in the performance of the work. (see example 2.4)

Tempo

The relationship between the constant changes of tempo in the Caprice, occurring at phrase beginnings and endings, and the articulation of the form has been pointed out in the analysis. Also, the analysis has pointed out an increase in forward momentum occurring from measure 205 to the climactic point of the piece, culminating with the highly technical ascending passages leading up to the F3 at measure 231. Adherence to these final tempo indications can lead to the degree of pacing which results in a realization of the composer's large scale dramatic design for the Caprice.

Example 4.9. mm 205-231. Gradual increase in technical virtuosity in the coda section leading up to the F3 in measure 231.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Range/Tessitura

The relationship between the proximity of extreme contrasts in range and heightened levels of tension, in the overall dramatic shape of the piece, has been established through the analysis. Examples taken from the coda clearly point out this process. Measures 205 through 208 contain a two octave gesture. In 221 through 222 there is another two octave gesture. In measure 231 there is a one and a half octave gesture. Finally, in measures 242 through 245, a two and one half octave gesture can be seen.

Example 4.10. mm. 205-208, 221-222, 231, 242-245. Extreme contrasts in range coinciding with decreases in rhythmic proximity, in the coda.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Special note should be taken of the fact that the widest ranging melodic gesture is reserved for the end of the piece. Thus the dramatic shape of the piece and musical climax of the coda are further enhanced by consecutive increases in range.

Articulation

Tenuto markings play a major role in defining the melody. This is of major concern in any unaccompanied piece performed by a single line melodic instrument. Numerous examples of this use of tenuto markings exist throughout the piece. The first such example occurs with the B theme in measures 25-56. Here, tenuto markings on the first beat of the

measures help to define the short chromatic melodies. A small degree of prolongation combined with air emphasis and a slight vibrato can result in the highlighting of these short melodies within this highly technical context.

Example 4.11. mm 25-56. Articulation markings defining the melody in the B theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The musical score for Example 4.11, measures 25-56, is presented on five staves. The key signature is one flat (B-flat). The score includes various articulation markings and dynamic indications:

- Staff 1: Measures 25-30. Markings include *a T! meno mosso* and *a piacere*.
- Staff 2: Measures 31-36. Markings include *riten.*, *a Tempo*, *a piacere*, and dynamics *mf* and *f*.
- Staff 3: Measures 37-42. Markings include *Presto* and dynamics *f* and *f*.
- Staff 4: Measures 43-48. Markings include *ff* and *dim.*.
- Staff 5: Measures 49-56. Markings include *poco*, *a*, *poco*, *p55*, and *molto riten*.

Another example of this type of tenuto marking occurs in measures 83-89 in a variation on the C theme. Here, tenuto markings clearly designate the C theme within the context of the highly technical variation. It can be seen that the C theme has been transposed down a whole step from C major to Bb major. Even within the thirty second note framework of the variation, a slight vibrato can be used on the tenuto notes to bring out the melody. Example 4.12. mm 59-66, 83-90. C theme designated by tenuto markings within the context of a technical variation.



A slight change in the written articulation in measures 15 and 16 can help facilitate a sudden change in register during this highly technical passage. Here, the first two slurs could be broken and the notes F# and A could be tongued staccato. It should be noted that

when comparing measures 15-16 to measures 7-8, it can be seen that these two notes, which perform a melodic function, outlining a D# diminished sonority in measures 7-8, have been displaced by an octave in measures 15-16. Therefore, this change in articulation not only facilitates a quick register change, but also serves to highlight the melody.

Example 4.13. mm 7-8, 15-16. Change of articulation for the purpose of highlighting the melodic framework in the A theme.

Copyright 1950, Alphonse Leduc Publishers, Paris. Reprinted with permission.



The low staccato C occurring on beat one of measures 59 and 63 is often slow to speak. This, of course, is due to the conical design of the saxophone. This problem in response can be overcome by popping the third finger left hand and the first finger right hand keys simultaneously immediately prior to playing this note. This technique stimulates a nodal point in the instrument which is related to low note response and if accomplished very quickly and quietly, will lead to a resonant low C. This situation occurs again in measure 63.

Piece Concertante

Several aspects of the analysis of the Piece Concertante will assist the classical saxophonist in the performance of the work.

Prominence of Minor Third and Tritone Intervals/ and Blue Notes

In terms of the harmonic and melodic structure, an awareness of the minor third and tritone relationships present in the piece is essential. As has been pointed out in the analysis, minor third and tritone intervallic relationships abound throughout the work. These intervallic relationships exist on many different levels. Not coincidentally, the minor third and tritone are the two intervals most closely associated with the jazz idiom. This is most clearly demonstrated in the construction and design of the blues scale, a scale unique to the jazz idiom. The prominence of blue notes in the various themes along with the prevalence of associated minor third and tritone intervals contribute to the jazz spirit present in the piece and help to unify the entire work stylistically.

Thematic Interrelationships

Also, awareness of the interrelationships between the themes is essential for performance. It has been shown that the melodic fragment designated in the analysis as motive one can be found in themes A, B, C and in the piano accompaniment figures in the contrasting slow section. (see examples 3.29-35.) It has also been shown that the melodic fragment designated motive two can be seen in themes A, B and E. (see examples 3.36-43.) In addition, common traits pertaining to intervallic content and melodic contour shared between the F theme and the C and D themes have been presented. (see example 3.44.)

Simultaneous Presentation of Thematic Materials

Simultaneous presentation of thematic materials by the piano and saxophone has also been outlined in the analysis. For example, the A and B themes are presented simultaneously in measures 37 through 54, and in 143 through 153.

Example 4.14. mm. 37-54. Simultaneous presentation of A and B themes.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The musical score is written for piano and features two themes, A and B, presented simultaneously. The score is divided into four systems, each containing a grand staff (treble and bass clefs). Theme A is written in the treble clef, and Theme B is written in the bass clef. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score begins with a box containing the number 2, indicating a second ending or a specific measure. The first system covers measures 37 to 39. The second system covers measures 40 to 42. The third system covers measures 43 to 45. The fourth system covers measures 46 to 48. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics markings include *pp* (pianissimo) and *p* (piano). The score is a reproduction of a musical work from 1944, published by Alphonse Leduc Publishers in Paris.

Canonic Elements

Canonic elements found in the E section have been pointed out in the analysis. Specific knowledge of these items is essential for proper musical interaction to take place within the ensemble.

Swing Rhythms

Dotted and triplet based swing rhythms contribute to the jazz spirit or character of the piece. These rhythms can be found throughout the work.

Accents

The subtle use of agogic accents is of primary importance in The Piece Concertante. Often these accents emphasize important chromatic melodic movement, such as the chromatic movement from the raised second scale degree, or "blue note," to the major third scale degree. This situation occurs quite often in the first three themes. For example, in the A theme, by providing slight emphasis with the air stream on the chromatic movement from the concert D# to the concert E, the performer is able to bring out the resolution from the dissonant raised second scale degree to the consonant major third of the key.

Example 4.15. mm. 1-3. Raised second to major third scale degree resolutions in the A theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The image shows a musical score for Saxophone Alto and Piano. The Saxophone Alto part is in the upper staff, and the Piano part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as quarter note = 98. The Saxophone Alto part has a melodic line with a chromatic movement from D# to E, which is emphasized by a slight agogic accent. The Piano part provides harmonic support with chords and a bass line. The score is for measures 1-3, and the tempo is marked as quarter note = 98. The Saxophone Alto part has a melodic line with a chromatic movement from D# to E, which is emphasized by a slight agogic accent. The Piano part provides harmonic support with chords and a bass line. The score is for measures 1-3, and the tempo is marked as quarter note = 98.

The B theme contains numerous examples of this type of half step movement, which should be emphasized through a combination of agogic accents and dynamics. Note the chromatic encircling of the major third scale degree occurring on beats one and two of measure 20 in the key of A major (concert C major), and in measure 27 in the key of F major (Concert Ab major).

Example 4.16. mm. 17-28. Raised second to major third scale degree resolutions in the B theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The image displays a musical score for measures 17 through 28 of a piece. The score is written for piano (p) and violin (v). The tempo is marked as $\text{♩} = 108$. The key signature is one flat (Bb). The score is divided into three systems, each containing a piano part (bottom staff) and a violin part (top staff). The measures are numbered 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, and 28. The piano part features a series of chords and arpeggios, while the violin part features a series of eighth and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *mf* (mezzo-forte). The notation includes various musical symbols such as clefs, key signatures, and note heads.

The natural tendency for downbeat accentuation, due to the slurring pattern in the C theme, further underscores the chromatic melodic movement from the raised second scale degree to the major third of the E major (concert G major) tonality.

Example 4.17. mm. 59-62. Raised second to major third scale degree resolutions in the C theme.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



This is followed by an ascending melodic sequence. The C theme is transposed up twice by the interval of a minor third. There is an increase in dynamic level with each repetition. Example 4.18. mm. 63-67. Ascending melodic sequence by a minor third interval. Raised second to major third scale degree resolutions in the C theme.

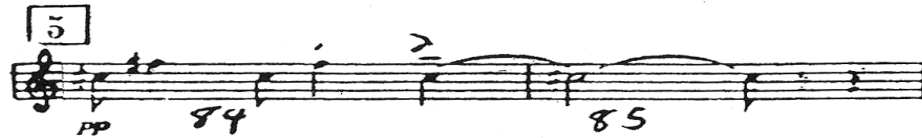
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Accents are also used to emphasize syncopated rhythms. Such is the case in measures 84-92 where a combination of accents and staccato articulation can result in a light effect.

Example 4.19. mm.84-85. Accents and staccato markings added to highlight syncopation.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



In measures 283-290 accents emphasize another syncopated rhythm. In measures 287-290 this syncopation takes the form of a hemiola in which a 3/4 meter is superimposed on the 4/4 meter present. Here, accents take place within the context of a sustained trill.

Example 4.20. mm. 283-290. Accents highlighting a hemiola rhythm.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

One of the most interesting examples of syncopation occurs in measures 353-358.

Here, different syncopated rhythms occur in the saxophone and piano parts

simultaneously. While the saxophone part emphasizes the upbeat of one, the third downbeat and the upbeat of four through notes located at points marking a change in melodic direction, the piano has a rhythmic figure superimposing a 5/4 meter on the 4/4 meter present. Note the highly complex composite rhythm created by the combination of the two syncopated parts.

Example 4.21. mm.353-358.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.

The musical score for Example 4.21, measures 353-358, is presented in two systems. The top system contains measures 353, 354, and 355. The bottom system contains measures 356, 357, and 358. The score is written for two staves: a treble staff (saxophone) and a bass staff (piano). The key signature is one sharp (F#). The time signature is 4/4. The piano part features a complex composite rhythm created by the combination of two syncopated parts, with a 5/4 meter superimposed on the 4/4 meter. The saxophone part emphasizes the upbeat of one, the third downbeat, and the upbeat of four. The piano part has a dynamic marking of *fp* (fortissimo) in measure 358. The saxophone part has a dynamic marking of *p* (piano) in measure 358. The piano part has a tempo marking of *mm.* (moderato) in measure 358. The score includes measure numbers 353, 354, 355, 356, 357, and 358. The piano part has a dynamic marking of *fp* (fortissimo) in measure 358. The saxophone part has a dynamic marking of *p* (piano) in measure 358. The piano part has a tempo marking of *mm.* (moderato) in measure 358.

Example 4.22. mm.353-358. Combined syncopations in the piano and saxophone.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Articulation

The differentiation of articulation style plays a prominent role in creating contrast in the Piece Concertante. For the most part, the first half of the piece is played in a legato style. The exception to this includes the D theme in measures 67-82, which contains a few staccato markings. Staccato markings are not seen again until the transition to the F theme at measure 223, from which point approximately 50% of the remaining music is in a staccato style. This point marks a return to the fast tempo after the contrasting slow section. This change in articulation style not only creates contrast, but also helps to define the form of the piece. A common articulation in this context involves two slurred notes followed by two or more staccato notes.

Example 4.23. mm. 303-310. Staccato and slur combinations.

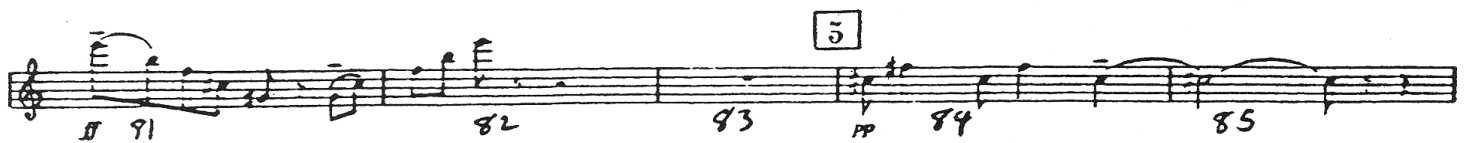
Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



Another prominent articulation involves the use of tenuto markings. Tenuto markings occur throughout the piece and are used mainly for stylistic purposes. Almost all tenuto markings occur on downbeats. Generally, notes marked tenuto require added emphasis rather than increased length. This helps to underscore the feeling of pulse and in some cases, rhythmic syncopation. In the following example, tenuto markings are used to emphasize the rhythmic syncopation present.

Example 4.24. mm. 81-85. Tenuto markings emphasizing rhythmic syncopation.

Copyright 1944, Alphonse Leduc Publishers, Paris. Reprinted with permission.



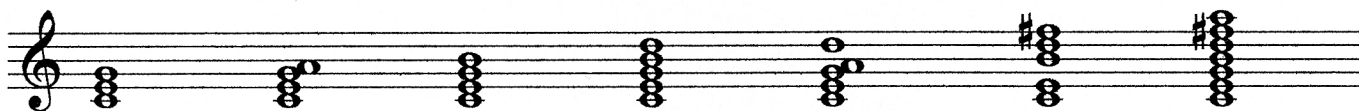
Concluding Statement

The Caprice en forme de valse and the Piece Concertante Dans L'Esprit "Jazz" are widely contrasting works. While the Caprice en forme de valse represents a staple in the repertoire for classical saxophone, the Piece Concertante Dans L'Esprit "Jazz" provides unique interest for classical saxophonists through a combination of classical and jazz idioms. Both pieces feature a high degree of structural unity. The overall unification of both pieces is created through compositional design elements such as thematic transformation, use of variation techniques and the structuring of harmonic and melodic elements around common intervals. The numerous recordings and transcriptions of the Caprice attest to its success as a popular composition and its position as one of the best unaccompanied woodwind solos in the repertoire. Due to its unique character and challenging virtuosity, certainly more recordings and transcriptions of the Piece Concertante Dans L'Esprit "Jazz" are warranted.

Appendix A: Contemporary Chord Symbol Nomenclature

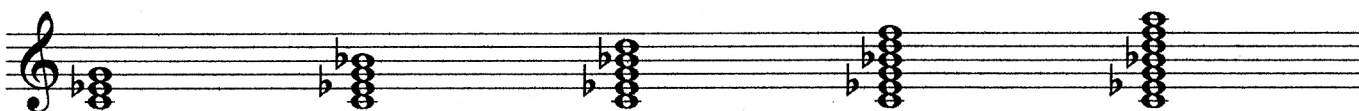
Major Types

Cma C6 Cma7 Cma9 C⁶₉ Cma9(#11) Cma13(#11)



Minor Types

Cmi Cmi7 Cmi9 Cmi11 Cmi13



Dominant Types

C7 C9 C7(b9) C7(#9) C7(#9b9) C7(#9#5) C9(13)

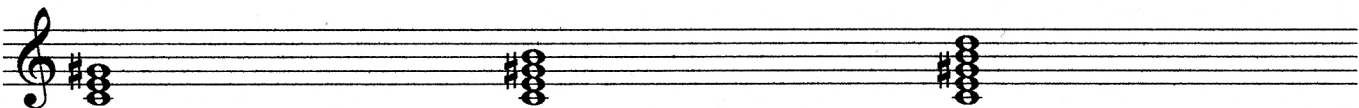


C13(#11) C13(#11#9b9) C7(b13#11#9b9) C7sus C9sus



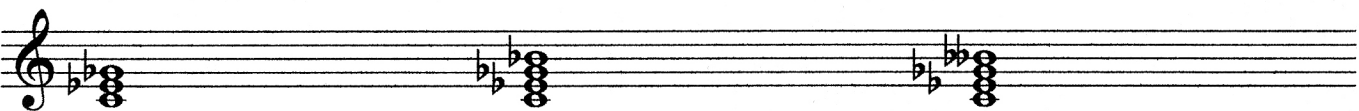
Augmented Types

C+ Cma7(#5) Cma9(#5)



Diminished Types

Cdim Cmi7(b5) Cdim7



Appendix B: Differences in Articulation found in

Transcriptions of the Caprice en forme de valse

Measures 53-56 Comparison of saxophone and clarinet articulations:

Saxophone

53 54 55 56

p

molto riten

Clarinet

53 54 55 56

p

Molto Rit

Measures 193-197 Comparison of saxophone,

bassoon and flute articulations:

Saxophone

Presto

193 194 195 196 197

f *p sub.* *f*

riten. Allegretto

Bassoon

Presto

193 194 195 196 197

f *p sub.* *f*

Rit. All^{ro}

Flute

Presto

Flatt.

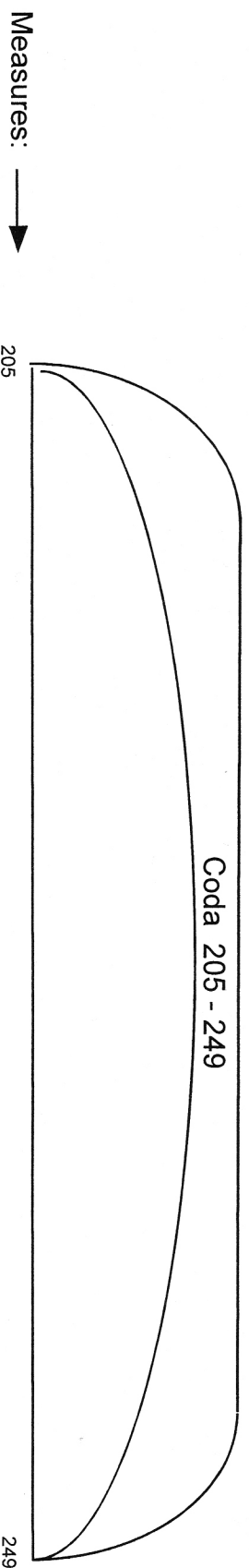
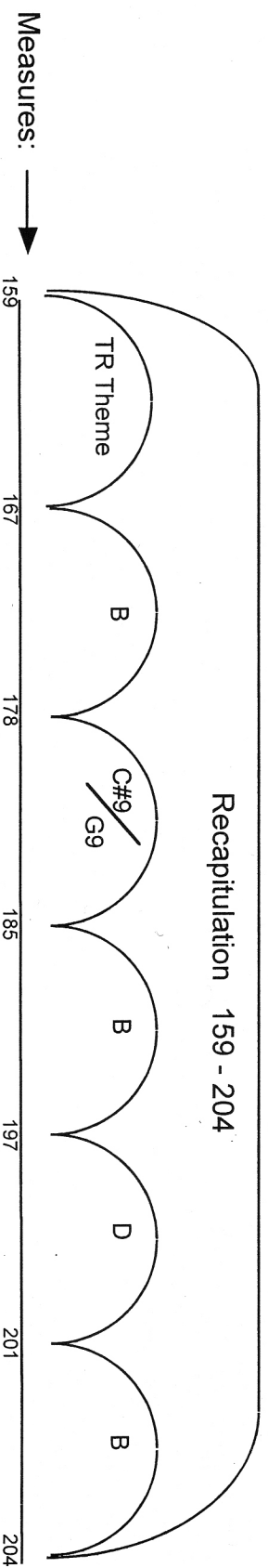
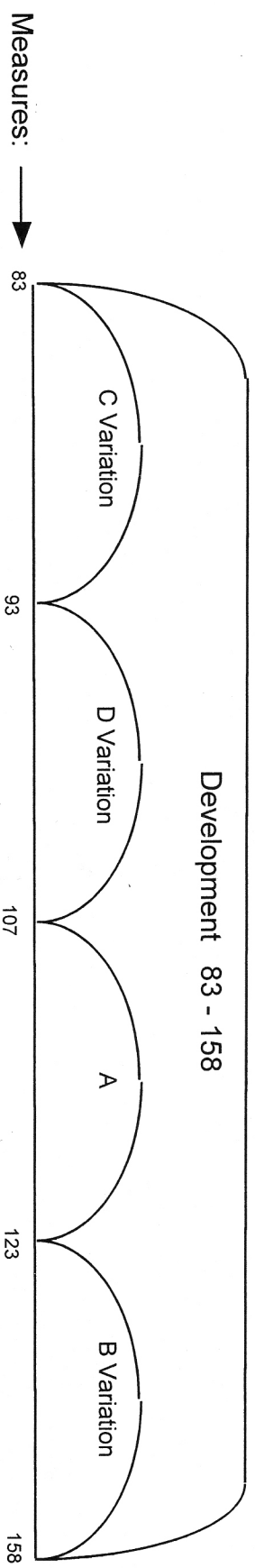
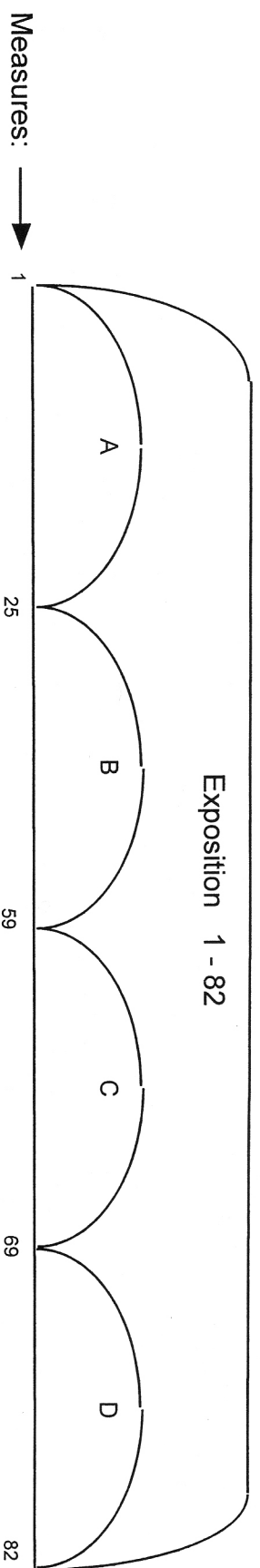
193 194 195 196 197

f *p sub.* *f*

Rit. All^{ro}

Formal Design: “Caprice en form de Valse”

Note: TR = Transition S = Saxophone P = Piano



Appendix C: Formal Design of the Caprice en forme de valse

[illegible]

Appendix C: Formal Design of the Caprice en forme de valse

[illegible]

Note: TR = Transition S = Saxophone P = Piano



Appendix D: Formal Design of the Piece Concertante Dans L'Esprit "Jazz"

Section	Measure	Tonality
Part 1	1 - 1 5 3	
A	1-16	C major
B	17-36	
	17-24	C major
	25-32	Ab major
	33-36	C major
A saxophone, B piano	37-50	
	37-40	C major
	41-44	E major
	45-46	transition Ab-B-D-F
	47-60	D major
B saxophone, A piano	51-54	D major...transition D-Ab-F
C	55-70	
	55-62	saxophone, G piano, Ab pedal
	63-70	saxophone, Bb piano, Ab
D	71-83	
	71-74	saxophone, Ab7(#9) piano, D major
	75-78	saxophone, C7(#9) piano, Gb
	79-82	saxophone, E7(#9) piano, Bb major
	83	whole rest
C piano, Accomp. sax	84-95	
	84-87	saxophone, A piano, rh-G piano lh- Gb
	88-91	saxophone, C piano, rh-Bb piano, lh-A
	92-95	saxophone, Eb piano, rh-Db piano, lh-C
A saxophone, C piano	96-111	
	96-100	Ab
	101-111	saxophone, C major piano, Ab pedal
transition	112-116	C major
A	117-122	saxophone, C major piano, rh-C major

Appendix D: Formal Design of the Piece Concertante Dans L'Esprit "Jazz"

		piano, lh-Db major
B	123-142	
	123-130	C major
	131-138	Ab major
	139=142	C major
A saxophone, B piano	143-146	saxophone, A major
		piano, C major
B saxophone, A piano	147-153	saxophone, C major
		piano, rh-A major
		piano, lh-C major
Part 2	154-218	
transition	154-158	piano, dom7(#9)
E	159-162	saxophone, Bb major
		piano, D (by assertion)
E contrasting phrase	163-166	saxophone, Bb major
		piano, D (by assertion)
E	167-172	saxophone, Bb major
		piano, D (by assertion)
E	173-176	piano, Gb major
E contrasting phrase	177-180	piano, Gb planing
E	181-186	piano, G planing
E quasi-improvisatory	187-204	
	187-190	C major
	191-196	E major
	197-204	Gb major
E	205-218	Db major
Part 3	219-440	
transition	219-242	f# minor
F	243-258	
	243-250	saxophone, C major
		piano, f# minor
	251-258	saxophone, c major
		piano-rh, C major
		piano- lh, Db major
Transition	259-266	A major
Transition	267-274	A major
B and C related	275-294	
	275-286	Bb major
	287-294	G major
F piano	295-302	C major
F saxophone	303-310	saxophone, C major
		piano-rh, C major

Appendix D: Formal Design of the Piece Concertante Dans L'Esprit "Jazz"

		piano-lh, Db major
transition	311-313	piano-rh, C major
		piano-lh, Db major
	314-317	chromatic bass clusters (C#)
E related	318-323	saxophone, Db major (by assertion)
		chromatic bass clusters
F related saxophone	324-329	piano-rh, C major
Transition		piano-lh, A/Db
E related	330-335	saxophone, E (by assertion)
		chromatic bass clusters
F related saxophone	336-341	piano-rh, Eb
Transition		piano-lh, C/E
E saxophone	342-349	
	342-343	saxophone, G
		piano F#dim7
	344-345	piano-rh, G
		piano-lh, E
	346-347	saxophone, F
		piano, A#dim7
	348-349	piano-rh, Ab
		piano-lh, F
transition	350-357	octatonic (diminished) patterns
piano solo	358-386	
	358-363	Db/G
	364-369	Eb/A
	370-373	Gb/C
	374-381	chromatic planing
	382-386	Db/D
transition	387-390	Eb (by assertion)
D	391-404	
	391-394	Eb (by assertion)
	395-398	Gb
	399-404	chromatic planing and 4rths
A related	405-406	whole tone cluster and F9(13)
D related	407-408	P4rths seperated by a minor third
A related	409-416	chrom planing, w-tone cluster, F9(13)
F saxophone	417-424	C major
F piano	425-435	saxophone, C major
		piano-rh, C major
		piano-lh, Db major
two measure rest	436-437	
motive related to C	438-440	C major

REFERENCE LIST

Saxophone Materials

- Gaster, Adrian, ed. International Who's Who in Music and Musicians Directory. Ninth Edition. Cambridge, MA: International Who's Who in Music. 1980.
- Gee, Harry R. Saxophone Soloists and Their Music, 1844 - 1985, an Annotated Bibliography. Bloomington, IN: Indiana University Press, 1986.
- Gora, William Alan. An Annotated Bibliography of Selected Materials Relative to the History, Repertoire, Acoustics and Pedagogy of the Saxophone. Coral Gables, FL: University of Miami, 1975.
- Hemke, Frederick. The Early History of the Saxophone. Ann Arbor, MI: University Microfilms, 1975.
- Liley, Thomas. A Teacher's Guide to the Interpretation of Selected Music for Saxophone. Bloomington, IN: Indiana University Press, 1988.
- Londeix, Jean-Marie. 125 Years of Music for Saxophone. Paris, FR: Alphonse Leduc, 1971.
- Musiker, Reuben and Naomi Muider. Conductors and Composers of Popular Orchestral Music. A Biographical and Discographical Source Book. Westport, CT: Greenwood Press, 1998.
- Nadshny, Charles Enoch. The Influence of Jazz in Works for Saxophone by Darius Milhaud and Paul Bonneau. Long Beach, CA: California State University, 1990.
- Rousseau, Eugene. Marcel Mule: His Life and the Saxophone. Shell Lake, WI: Etoile Music, Inc., 1982.
- Teal, Larry. The Art of Saxophone Playing. Princeton: Summy Birchard Music, 1963.

Music Theory

- Berry, Wallace. Musical Structure and Performance. New Haven, CT: Yale University Press, 1989.
- Forte, Allen. Tonal Harmony in Western Music. New York, NY: Holt, Rinehart, and Winston, 1962.
- Goldman, Richard F. Harmony in Western Music. New York, NY: W. W. Norton and Company, 1965.
- Green, Douglass M. Form in Tonal Music. New York, NY: Holt Rinehart and Winston, Inc., 1965.
- Haerle, Dan. The Jazz Language. Miami, FL: Warner Bros. Publications, 1980.
- LaRue, Jan. Guidelines for Style Analysis. New York: W. W. Norton Inc., 1970.
- Lenormand, Rene. A Study of Twentieth Century Harmony. English translation by Herbert Antcliffe. London, ENG: Joseph Williams Limited, 1915, iii.
- Lester, Joel. Analytic Approaches to Twentieth-Century Music. New York, NY: W. W. Norton, 1989.
- Stuessy, Clarence Joseph. The Confluence of Jazz and Classical Music from 1950-1970. Ph. D. dissertation. Rochester, NY: Eastman School of Music, 1977.
- Turek, Ralph. Analytical Anthology of Music. New York, NY: Alfred A. Knopf, 1984,v.
- White, John D. The Analysis of Music. Metuchen: The Scarecrow Press, 1984, vii.

Scores

- Bonneau, Paul. Caprice en forme de valse solo pour bassoon. Paris, FR: Leduc, 1950.
- Bonneau, Paul. Caprice en forme de valse solo pour clarinet. Paris, FR: Leduc, 1950.
- Bonneau, Paul. Caprice en forme de valse solo pour flute. Paris, FR: Leduc, 1979.
- Bonneau, Paul. Caprice en forme de valse solo pour saxophone. Paris, FR: Leduc, 1950.
- Bonneau, Paul. Concerto pour saxophone alto et orchestre. Paris, FR: Leduc, 1944.
- Bonneau, Paul. Piece Concertante Dan L Esprit Jazz pour flute et piano. Paris, FR: Leduc, 1981.
- Bonneau, Paul. Piece Concertante Dans L Esprit Jazz pour saxophone alto et piano. Paris, FR: Leduc, 1944.
- Bonneau, Paul. Suite pour clarinet et piano. Paris, FR: Leduc, 1944.
- Bonneau, Paul. Suite pour saxophone alto et piano. Paris, FR: Leduc, 1944.
- Bonneau, Paul. Suite pour trumpet et piano. Paris, FR: Leduc, 1944.

Sound Recordings

- Bergeron, Tom. Saxophone Alone. Mark, 2204.
- Deffayet, Daniel. Le saxophone. Fidelio, 34.001.
- Gallodoro, Alfred. The Many Sides of Alfred Gallodoro, Vol 1. Golden Orr, 1234.
- Hemke, Fred. Contest Music for Saxophone - Suite: III: Alphonse, IV: Espieglerie. Londiex, 87628.
- Iacopini, Lattanzi. Music to Love. Mosso Recordings, 122.

Millard, Christopher. Melange - French Music for Bassoon. Summit Records, 128.

Mule, Marcel. La Legend. Clarinet Classics, 98.

Mule, Marcel The Saxophone, Volume One. London, LS 986.

Oxford, Todd. Finesse. Equilibrium, 22.

Pittel, Harvey. Bach and Noodles. Crystal Records, 654.

Rossi, Jamal. Caprice. Open Loop, 16.

Rousseau, Eugene. The Virtuoso Saxophone, Volume II. Coronet, 1601.

Waters, Mark. Baritone Saxophone. Crystal Records, 152.